

M
1503
P44
H47
1916

THE HERMIT OF HAWAII

CAST

KANOPOI *Prince of Hilo*
PRINCESS KILANI *His Daughter*
TOTO }
TATA } *Her Attendants*
NAPOOPOO }
KONOBOPO } *Hawaiian Nobles*
O YU }
MEE TU } *The Three Wise Men*
KAHUNA }
LIEUT. PAUL C. GREEN *Of the U S Navy*
BOSUN BILL *Also of the U S Navy*
TAKAPILI *The Oldest Inhabitant*
MI YI *A Fisherman*

CHORUS of Villagers, Men and Maidens, Fishermen, Guards, etc.

Act I.

On the Beach at Molono — Noon

Act II.

The Glade of the Moon — Before the Dawn, and After

TIME — Just prior to the American Occupation of the Hawaiian Islands

THE HERMIT OF HAWAII

MUSICAL NUMBERS

Act I.

1. INTRODUCTION
2. OPENING CHORUS (*with Duet, Solo and Trio*) "Let Us Introduce Ourselves" .
3. SONG (*Takapili*) "Sing a Song of Centuries".
4. QUARTETTE (*Toto, Tata, Mi Yi and Takapili*) "Curiosity".
5. CHORUS "Off to Our Duties and Off to Our Chores".
6. SONG (*Napoopoo*) "Mysterious Love"
7. DUET (*Kilani and Napoopoo*) "Oh, Listen to My Tale of Love."
8. CHORUS "The Prince of Hilo Stalks Along
9. SONG (*Prince Kanopoi*) "It Is My Duty to Confess"
10. CHORUS "O Joy! O Rapture!"
11. TRIO (*Kilani, Toto and Tata*) "A Cat -- Puss! Puss!"
12. SONG (*Konobopo*) "There's a Pretty Little Maiden"
13. DUET AND TRIO (*Paul, Bill and Kilani*) "A Life On the Ocean Wave". . .
14. FINALE "Oh, What Is Going To Happen Now"

Act II.

15. INTRODUCTION & OPENING CHORUS "In the Glade of the Moon".
16. SONG (*Kilani*) "The Kiss".
17. SONG (*Mi Yi*) "My Honolulu Lulu Is a Lovely Little Lass".
18. (a) CHORUS "Here Come the Three Wise Men".
- (b) TRIO (*O Yu, Mee Tu, and Kahuna*) "From the West We Come".
19. SONG (*Kahuna and Chorus*) "It Isn't Done That Way in America".
20. DUET (*Kilani and Paul*) "Tell Me, Princess".
21. FINALE "Over the Rippling Ocean Waves".

* * *

*

* * *

*

* * *

The Hermit Of Hawaii

5

Act I

No 1. INTRODUCTION

ARTHUR A. PENN

Moderato

mp

cresc.

f

molto rall.

Andante con moto

mf

p

mf

mf

sfz

ffz

Tempo I



First system of musical notation. Treble and bass staves. Treble staff has a 2/4 time signature. Bass staff has a 2/4 time signature. The music features a melody in the treble and a bass line in the bass. A *mp* (mezzo-piano) dynamic marking is present in the bass staff.



Second system of musical notation. Treble and bass staves. The melody continues in the treble, and the bass line provides harmonic support.



Third system of musical notation. Treble and bass staves. A *cresc.* (crescendo) marking is in the bass staff. A *f* (forte) dynamic marking is in the treble staff.



Fourth system of musical notation. Treble and bass staves. A *ff* (fortissimo) dynamic marking is in the bass staff. A *mf poco rall.* (mezzo-forte poco rallentando) marking is in the treble staff. The word **CURTAIN** is written above the treble staff.



Fifth system of musical notation. Treble and bass staves. A *p* (piano) dynamic marking is in the bass staff, followed by *dim. e rall.* (diminuendo e rallentando). A *pp cresc.* (pianissimo crescendo) marking is in the treble staff.

No 2. OPENING CHORUS

7

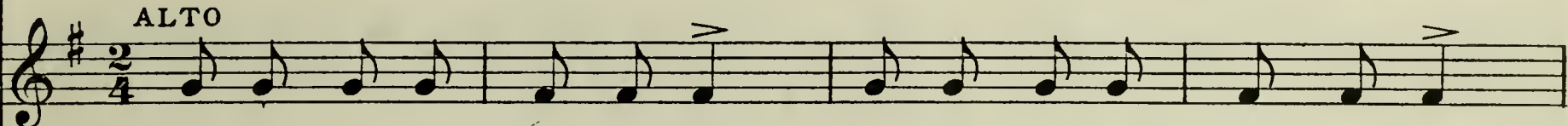
Moderato

SOP

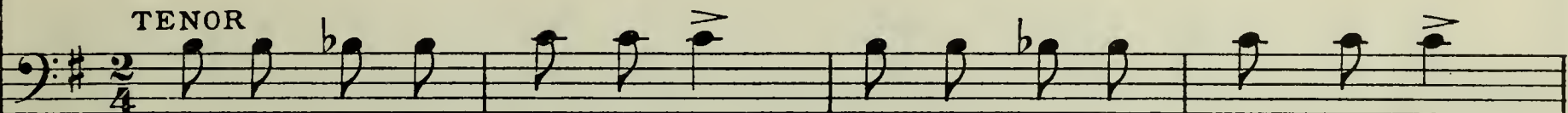


Let us in - tro - duce our - selves, We're not fair - ies, gnomes nor elves;

ALTO

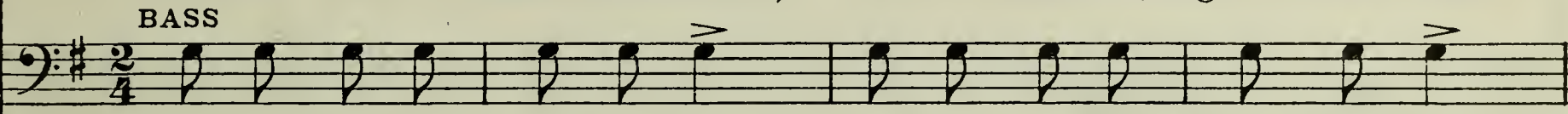


TENOR

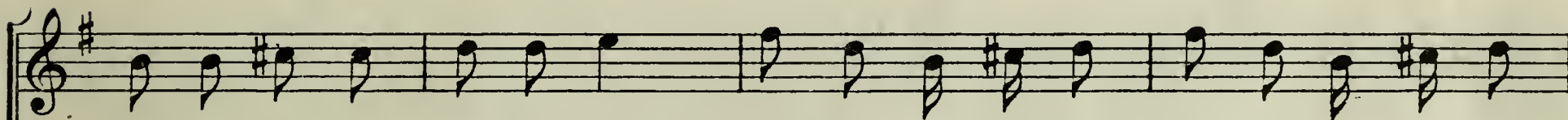
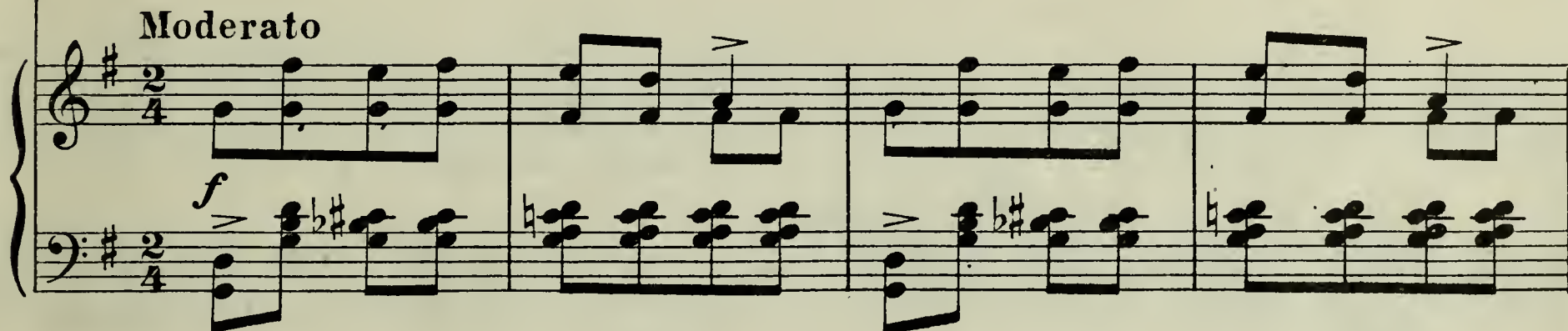


Let us in - tro - duce our - selves, We're not fair - ies, gnomes nor elves;

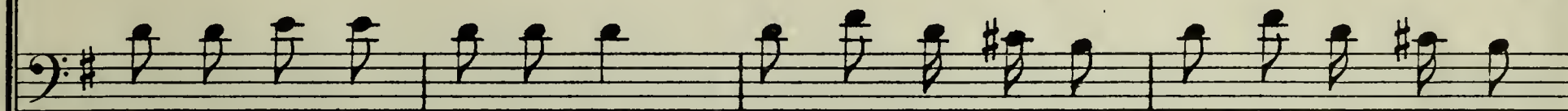
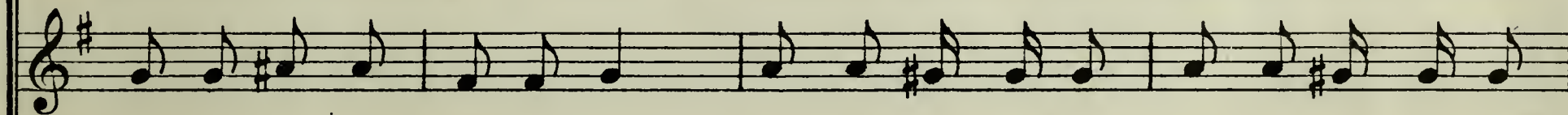
BASS



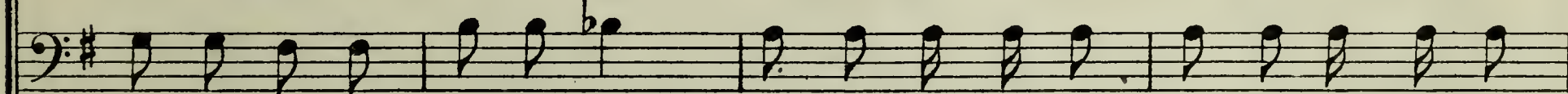
Moderato



We are na - tives of Ha - waii, Quite re - spect - a - ble, 'Mid de - lec - ta - ble,



We are na - tives of Ha - waii, Quite re - spect - a - ble, 'Mid de - lec - ta - ble,



Quaint Ha - waii! Please ob-serve us as we munch,

Quaint Ha - waii! Please ob-serve us as we munch,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are "Quaint Ha - waii! Please ob-serve us as we munch,". The piano part features a melodic line in the right hand and a more rhythmic, chordal line in the left hand, with a forte (f) dynamic marking.

That's be-cause we're eat - ing lunch; See us in our na-tive state,

That's be-cause we're eat - ing lunch; See us in our na-tive state,

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are "That's be-cause we're eat - ing lunch; See us in our na-tive state,". The piano part continues with a melodic line in the right hand and a rhythmic, chordal line in the left hand, with a forte (f) dynamic marking.

Eat - ing sand-wich-es In a land which is Up - to - date. —

Eat - ing sand-wich-es In a land which is Up - to - date. —

Ev - 'ry-bod - y loves a pic - nic, And we're no ex-cep-tion to the

Ev - 'ry-bod - y - loves a pic - nic, And we're no ex-cep-tion to the

rule. For we like to prance To a nim - ble dance.

rule, the rule.

rule, the rule. And we

p

Yes, ev - 'ry - bod - y loves a

like a kiss From a pic - nic Miss! Yes, ev - 'ry - bod - y loves a

cresc.

poco rit.

pic - nic! Ev - 'ry - bod - y loves a pic - nic!

pic - nic! Ev - 'ry - bod - y loves a pic - nic!

*poco rit.**rall.*

Thus our-selves we in - tro - duce,

Thus our-selves we in - tro - duce,

(Ev - 'ry cho - rus has its use!) We sub-mit we do not look

(Ev - 'ry cho - rus has its use!) We sub-mit we do not look

The first system consists of four staves. The top two are vocal staves in G major (one treble, one bass). The bottom two are piano accompaniment staves. The lyrics are: (Ev - 'ry cho - rus has its use!) We sub-mit we do not look. The piano part features chords and moving lines in both hands.

TO TO and TA TA

Like the sav - a - ges whose fierce rav-a-ges killed Cap. Cook! Two

Like the sav - a - ges whose fierce rav-a-ges killed Cap. Cook!

The second system also consists of four staves. The top two are vocal staves in G major. The bottom two are piano accompaniment staves. The lyrics are: Like the sav - a - ges whose fierce rav-a-ges killed Cap. Cook! Two. The piano part includes a 'rall.' (rallentando) marking in the final measures.

Moderato

dain - ty maids in us you see, The Prin-cess-'s at - ten-dants we. We're

mf

coy and sim-ple and de-mure, Of that you may be ver - y sure, You

(MI YI)

may be ver - y sure! — Yes, yes, they're too de - mure for me, For

mf

I, a - las, am con - stant - ly En - deav - or - ing to press my suit on

To - to or on Ta - ta. I love them both with e - qual force, I'd

mar - ry both with - out re - morse, But "We con - sid - er you a brute!" Says

TO TO, TA TA and MI YI

To - to and says Ta - ta! Says To - to and says Ta - ta!

TO-TO, TA TA and MI YI *unison*

The love of a maid and the love of a man, Have

been a source of trou-ble since the world be-gan. You try so hard some

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains a series of eighth and sixteenth notes. The piano accompaniment features a mix of eighth and sixteenth notes, with some chords and rests. The key signature has one sharp (F#), and the time signature is 4/4.

thing to gain, And when you've got it, you ex-plain That an-tic-i-pa-tion And

The second system continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment includes chords and moving lines in both hands. The notation includes various musical symbols like slurs, accents, and dynamic markings.

re-al-i-za-tion Are ver-y, ver-y, ver-y, ver-y, ver-y dif-fer-ent; Oh,

The third system of music shows the vocal line with a long note followed by a series of shorter notes. The piano accompaniment features a more complex texture with many chords and moving lines. The key signature remains one sharp, and the time signature is 4/4.

ver-y dif-fer-ent!

The fourth system concludes the page. The vocal line ends with a final note. The piano accompaniment features a series of triplets in the right hand, marked with 'ff' (fortissimo). The system ends with a double bar line and a key signature change to two sharps (F# and C#).

CHORUS

We have in-tro - duced our-selves, Not as fair - ies, gnomes nor elves,
 We have in-tro - duced our-selves, Not as fair - ies, gnomes nor elves,

The first system of the chorus consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts have lyrics underneath them. The piano accompaniment features chords and single notes, with a forte (f) dynamic marking in the first measure of the second system.

But as na-tives of Ha-waii, Quite re-spect-a-ble In de-lec-ta-ble,
 But as na-tives of Ha-waii, Quite re-spect-a-ble In de-lec-ta-ble,

The second system of the chorus continues with four staves. The vocal parts and piano accompaniment follow the same format as the first system. The lyrics are repeated for the second vocal part. The piano accompaniment continues with chords and single notes, maintaining the 2/4 time signature and one sharp key signature.

Maestoso

quaint Ha-waii. A - lo - ha! A - lo -

Maestoso

ha! A - lo - ha!

Grandioso

ha! A - lo - ha!

No 3. SONG

TAKAPILI

Molto Moderato

mf *sf*

TAKAPILI - *Slowly*

sf *p* *p sempre staccato*

Sing a song of cen - tu - ries, A

bod - y bent and dou - ble;

My own age, I ven - ture, is—

Quite as old as trou - ble!

Peo - ple al - ways stare at me,

mf

Glare at me, swear at me, Seem to think I'm al - ways in the

way. That's the worst of be - ing old, World grows cold,

youth is bold, Noth - ing old, save wine, is good, they say!

Ha! ha! ha! Man - y things I've seen; Man - y peo - ple I have known, where

are they all to-day? Ho, ho, ho! Still my wits are keen, When

an-y-thing is going on, I'm al-ways in the way!

Tempo I

colla voce

f

rall.

Sing a song of cen - tu-ries, A bod - y bent and dou-ble,

p sempre staccato

My own age, I ven - ture, is — Quite as old as trou-ble!

fffz.

NO 4. QUARTETTE

TOTO, TATA, MI YI and TAKAPILI

Moderato con moto

TOTO and TATA

When it comes to cu - ri - os - i - ty,

La-dies all dis - play ve - loc - i - ty, All in - her - it - ing Love of fer-ret-ing

Out the rea-sons why and when! All such traits are rep - re - hen - si - ble,

Thank the gods, we men are sen - si - ble! Wo - men cu - ri - ous

poco rit.

Makes us fu - ri - ous, Would that all the world were men!

TOTO and TATA

What we want to know is this: If we of - fered him a kiss,

Would the man in the moon up there Stoop to con - quer la - dy fair?

MI YI and TAKAPILI

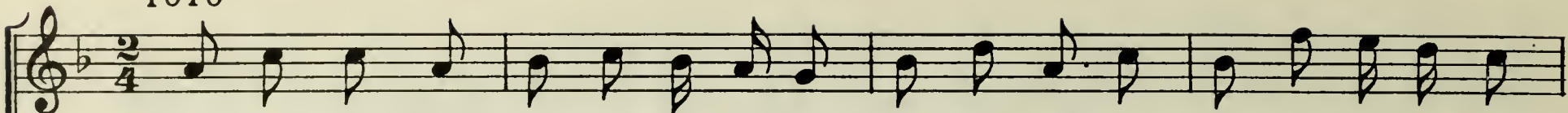
To your ques - tion we re - ply: Wise is the man in the moon on high.

Far re - moved in safe - ty, he Smiles on wo - men's

co - quet - ry! Would that we were with him, too, Far a - way from the

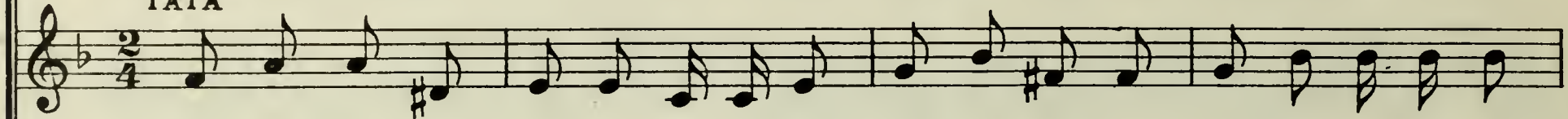
likes of you! **Meno mosso**

TOTO

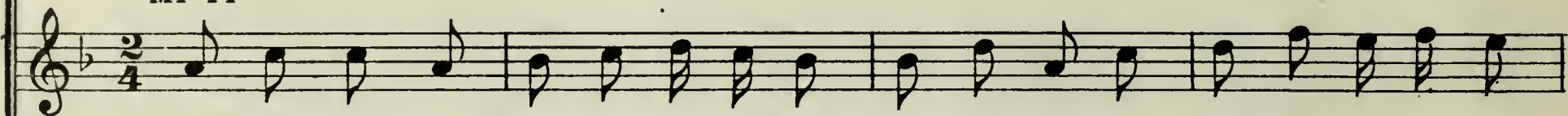


When it comes to cu - ri - os - i - ty, La - dies all dis - play ve - loc - i - ty,

TATA

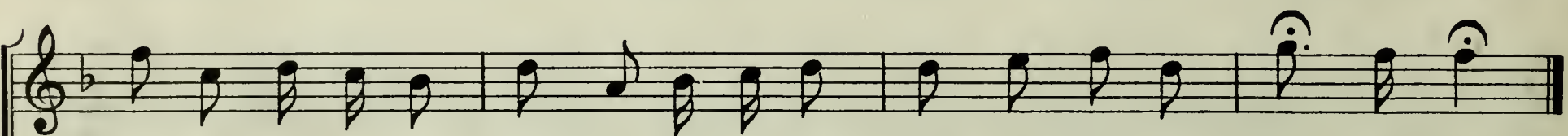


MI YI

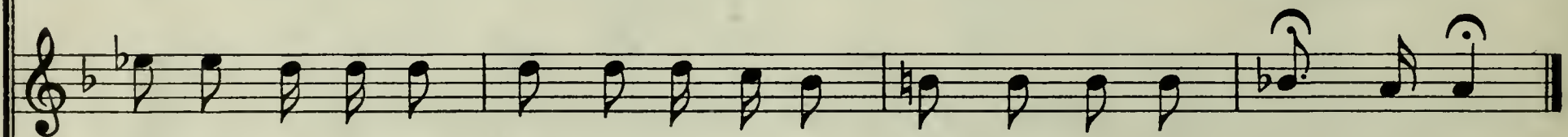
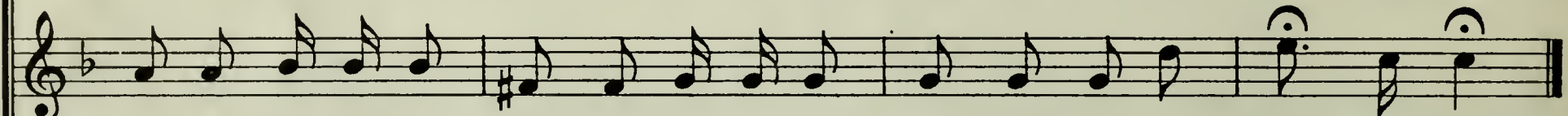


All such traits are rep - re - hen - si - ble, Thank the gods, we men are sen - si - ble!

TAKAPILI



All in - her - it - ing Love of fer - ret - ing Out the rea - sons why and when!



Wo - men cu - ri - ous Make us fu - ri - ous, Would that all the world were men!



Attacca No 5

No 5. CHORUS

Allegretto

GIRLS

Off to our du - ties and off to our chores, Wash - ing the dish - es and

sweep - ing the floors. The pic - nic is end - ed, There's clothes to be mend - ed, No

Ha - wai - ian la - dy, no Ha - wai - ian la - dy her

du - - ty ig - nores!

cresc.

f

MEN

Back to the o - cean, the bait and the hook, Back to the fish that our.

f

sweet-hearts shall cook; Tho' there's pleas-ure in lei-sure In gen-er-ous meas-ure, There's

ff

plen - ty of pleas-ure in work, if you look!

rit.

rall.

fff

ffz

CHORUS

SOP.
Off to our du - ties and off to our chores,

ALT
Off to our du - ties and off to our chores,

TENOR
Off to our du - ties and off to our chores,

BASS
ff Off to our du - ties and off to our chores,

ff

Tem - pus is fu - git - ing, fu - git - ing fast! So back to our dish - es!

Tem - pus is fu - git - ing, fu - git - ing fast! And

sfz

Exeunt

Our pic - nic's a thing of the past!

back to the fish - es! Our pic - nic's a thing of the past! Our

rall.

Our pic - nic's past!

*rall.**rall.*

pic - nic's past! Our pic - nic's past!

*rall.**rall.**ff a tempo**sfz*

Nº 6. SONG

NAP00P00

29

Moderato e appassionato

The piano introduction consists of two systems of music. The first system features a treble and bass staff in E-flat major (three flats) and common time. The treble staff begins with a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present. The second system continues the piece, incorporating a *rall.* (rallentando) marking and a piano (*p*) dynamic. The music concludes with a final chord in the bass staff.

Con moto

The first line of the song is set in E-flat major and common time. The vocal line is written in the treble staff, starting with the lyrics "The love that burns with - in my heart". The piano accompaniment is in the bass staff, featuring a melody of eighth notes and chords. A mezzo-forte (*mf*) dynamic marking is indicated. The tempo is marked *Con moto* and the articulation is *marcato*.

The second line of the song continues the melody. The vocal line in the treble staff includes the lyrics "Is as a quench - less fire, Whose". The piano accompaniment in the bass staff continues with a similar rhythmic pattern of eighth notes and chords. The key signature and time signature remain consistent with the previous section.

flames are fed on pas - sion, till They rise up high and

high - er! Ah, would my la - dy's eyes so bright, That amo-rous

forzando *cresc.*

fire re - flect - ed! Then would I fear

più accel. *accel.*

no chill - ing slight, Nor find my love re - ject - ed!

a tempo *ff* *L.H.* *Ped.*

Maestoso

Mys - te - rious love! Your ways are past ex - plain-ing. To

some you bring a wed-ding ring, While oth-ers' hopes are wan - ing! Ah,

what fate is mine? O, grant one boon, I pray:

Give me my love to hold for aye, Mys - te - rious love, di - vine!

No 7. DUET

KILANI and NAOOP00

Moderato e rubato

NAOOP00

Oh, lis - ten

mp

p

KILANI

to my tale of love, To me 'tis in - ter - est - ing! Such things to

ten.

rit.

a tempo

NAOOP00

me, all things a - bove, Are food for scorn and jest - ing! Some day, per -

mf

KILANI

chance, you will re-lent, Some day, per-haps, you'll soft-en! Some day, per-chance,

*cresc.**cresc.*

you will re - pent Of ask - ing me so oft - en!

*rit.**sfz**rit.**dim.***Tempo di Valse**

KILANI

Love, love,

Love, love,

NAPOOPOO

Love, love, How I a - wait it! Love, love,

mp

Oh, how I hate it! You'll soon get o - ver it, You'll soon re -

You'll soon get o - ver it, You'll soon re -

pent! And its pun-ish - ment!

pent! Love brings its own re - ward!

rit.

colla voce

Fare - well, my Ki - lan - i, For this one time I

p a tempo

poco accel.

Yes, yes! Go your way, and leave me here in

cease!

cresc. *f* *ff* *rall.* *p*

peace! Fare - well! _____

Fare - well! _____

mp *meno mosso* *più accel.*

rit. Fare - well! _____

rit. Fare - well! _____

rall. *mp*

Red. *

No 8. CHORUS

Molto Moderato

mf

marcato

The Prince of Hi - lo stalks a - long The

The Prince of Hi - lo stalks a - long The

road-way from his pal-ace; And in his heart there is no song, But

road-way from his pal-ace; And in his heart there is no song, But

And in no song, But

in his eyes there's mal-ice.

in his eyes there's mal-ice.

Yes, in his eyes there's mal-ice!

Oh, dear, what - ev - er can the mat - ter be! Why

Oh, dear, what - ev - er can the mat - ter be! Why.

does the Prince grow peeved? If on - ly he would

does the Prince grow peeved? If on - ly he would

laugh a bit he'd fat - ter be, So we've al - ways be -

laugh a bit he'd fat - ter be, So we've al - ways be -

lieved! Nev - er - the - less, Nev - er - the - less, The

lieved! We guess, We guess, The

The piano accompaniment consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic foundation with chords and single notes.

Prince we'd bet - ter hail! So, hail, O Prince! So,

hail! all hail!

Prince we'd bet - ter hail! all hail! So, hail!

The piano accompaniment continues with a similar texture. The right hand has a melodic line with triplets and slurs, and the left hand provides harmonic support with chords and single notes. A *cresc.* (crescendo) marking is present in the piano part.

hail, O Prince! So, So, hail, O Prince! So, So, hail, O Prince! So,

The first system consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts feature triplet markings over the first two measures of each phrase. The piano accompaniment provides harmonic support with chords and moving lines.

hail, O Prince! E-ven though you make us wince. So, hail! hail! We must nev-er fail, we must. So hail!

The second system continues the musical piece. It features four staves, with the top two for vocal parts and the bottom two for piano accompaniment. The key signature remains one sharp (F#) and the time signature is 2/4. The vocal parts have long melodic lines with slurs. The piano accompaniment includes a forte (*ff*) dynamic marking in the first measure and continues with chords and moving lines.

Hail! hail! hail! hail! All

nev - er fail to hail! Hail! hail! hail! hail! All hail!

(Enter Prince Kanopoi)

hail, O Prince; O Prince all hail! Hail! Hail! Hail!

No 9. SONG

PRINCE KANOPOI

Allegretto

Piano introduction in 2/4 time, key of D major. The music is marked *f* (forte). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note D, followed by a half note E, and then a quarter note F#. The bass line starts with a quarter note D, followed by a half note E, and then a quarter note F#. The melody continues with a quarter note G, followed by a half note A, and then a quarter note B. The bass line continues with a quarter note G, followed by a half note A, and then a quarter note B. The melody ends with a quarter note C, followed by a half note D, and then a quarter note E. The bass line ends with a quarter note C, followed by a half note D, and then a quarter note E. There is a triplet of eighth notes in the melody: D, E, F#.

§ Moderato

Vocal and piano accompaniment for the first verse. The tempo is marked *Moderato*. The key signature is one sharp (F#). The time signature is 2/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part is marked *p* (piano). The lyrics are: "It is my du - ty / The laws I make don't".

Vocal and piano accompaniment for the second verse. The tempo is *Moderato*. The key signature is one sharp (F#). The time signature is 2/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part is marked *cresc.* (crescendo). The lyrics are: "to con - fess That I'm the Prince of Hi - lo; And / seem to be Par - tic - u - lar - ly hap - py; My".

all you peo - ple here, I guess, Had best keep quiet and
 peo - ple greet 'em an - gri - ly, With tem - per sour and

lie low. For I'm a man who will not stand. For
 snap - py. That does - n't wor - ry me, for I'm Noth -

an - y kind of non - sense - At sen - ti - ment I
 ing if not er - rat - ic - To glo - ry I in -

am no hand, I base my acts up - on sense! Oh,
 tend to climb In man - ner au - to - crat - ic. For,

Meno mosso

I'm a Prince, I am, and since My mind its thoughts un-loos-ens, It

seems to me, that gen-'ral - ly, I've proved my-self a nui-sance. But,

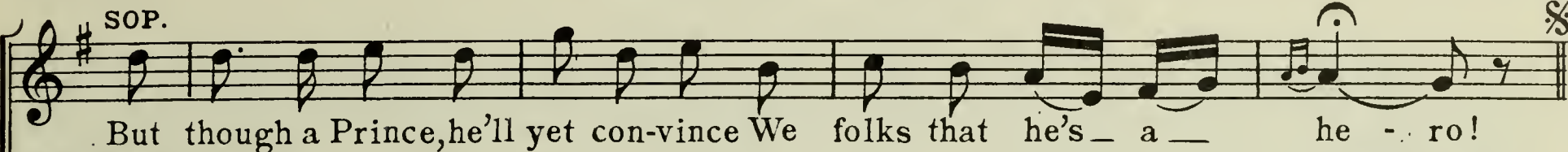
just the same, it is my game To be a mod-ern Ne - ro; And.

1 Verse

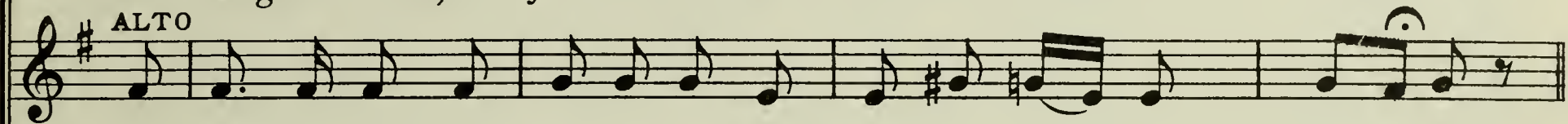
though a Prince, I'll yet con-vince These folks that I'm a he - ro!

CHORUS

SOP.



ALTO

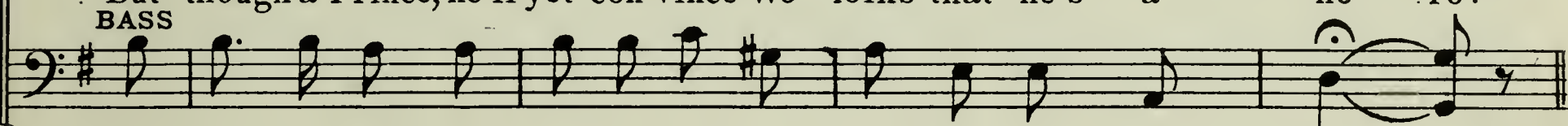


TENOR

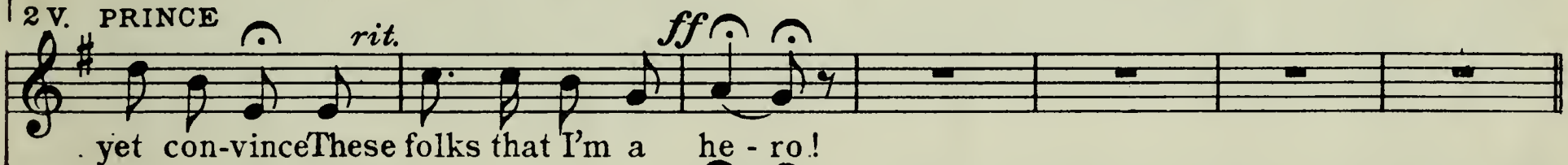
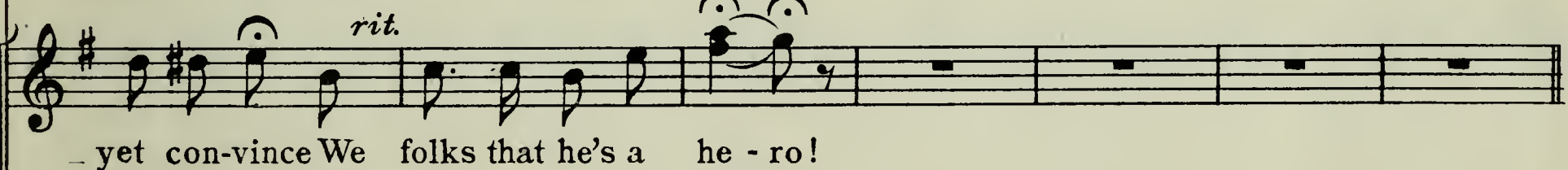


But though a Prince, he'll yet con-vince We folks that he's a he - ro!

BASS



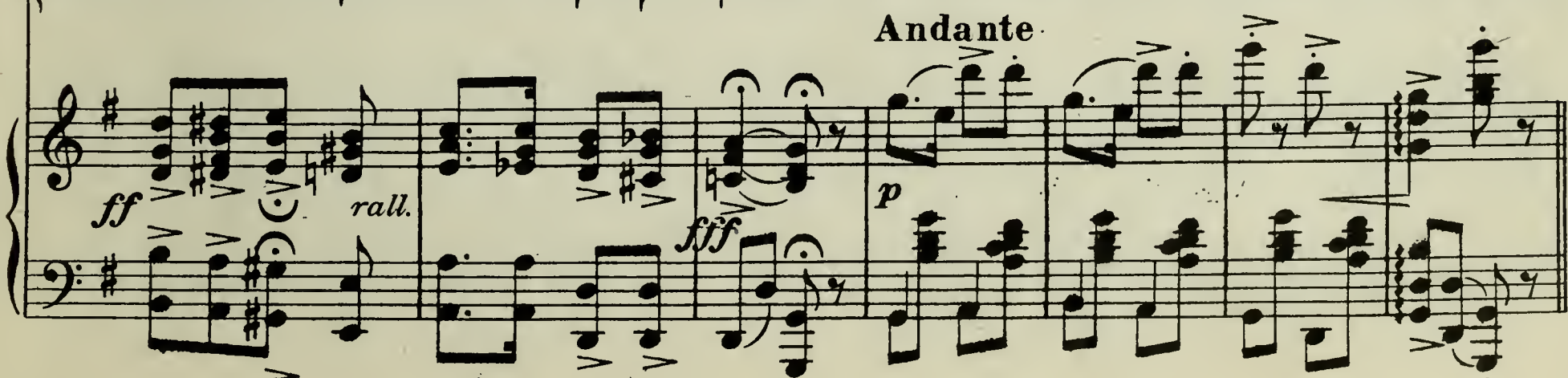
2 V. PRINCE

*rit.**ff**rit.**rit.**rit.*

yet con-vince We folks that he's a he - ro!

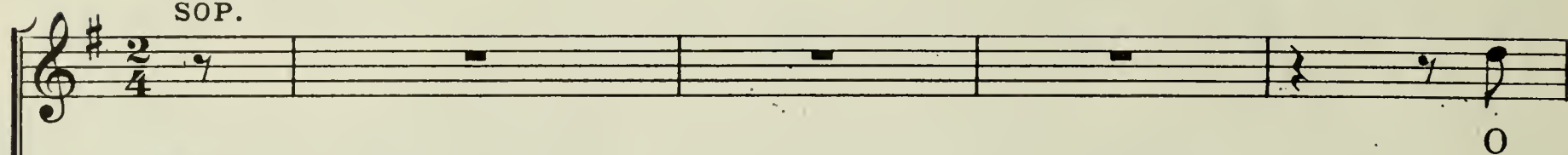


Andante

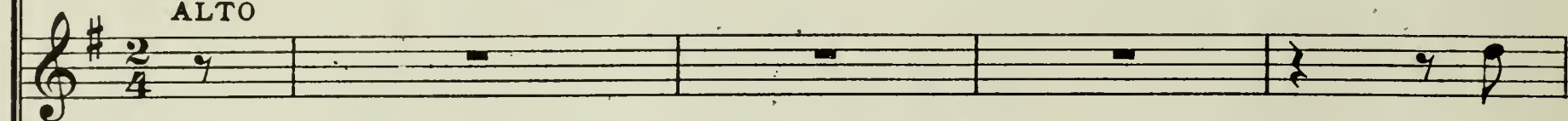


No 10. CHORUS

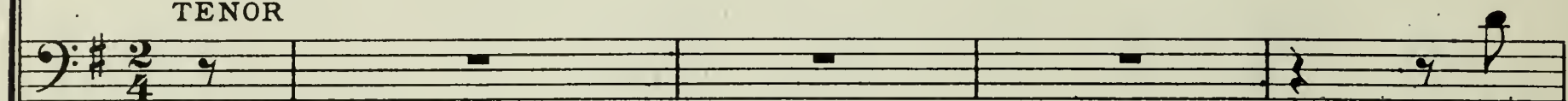
WITH PRINCIPALS

Allegretto
SOP.

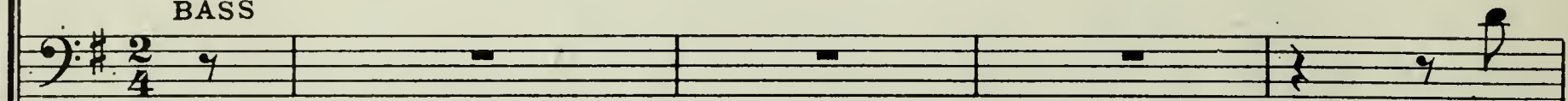
ALTO



TENOR



BASS



bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

hope, ——— let's hope, ——— Let's hope there's no re-pent-ance.

hope, ——— let's hope, ——— Let's hope there's no re-pent-ance.

f *ff*

Meno mosso

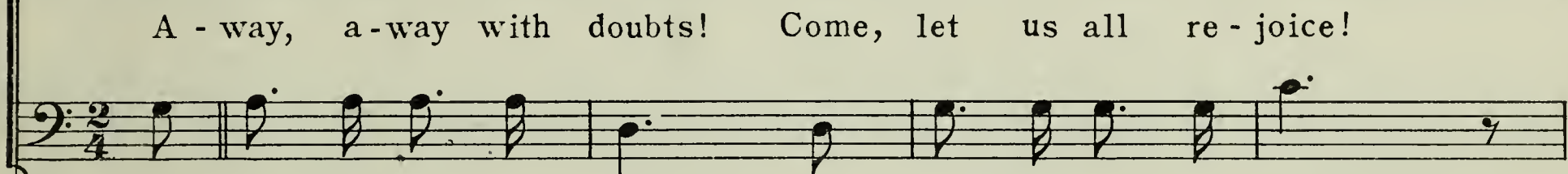
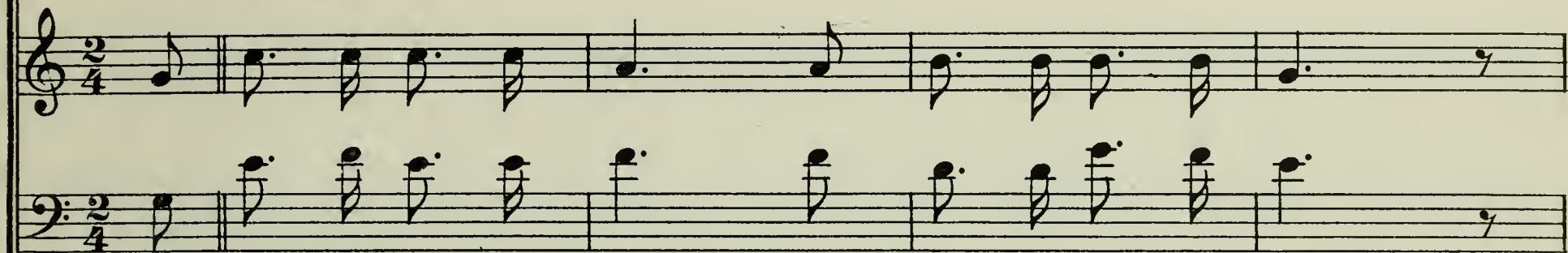
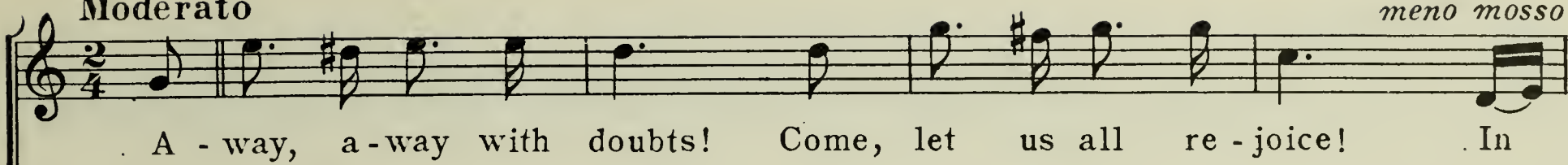
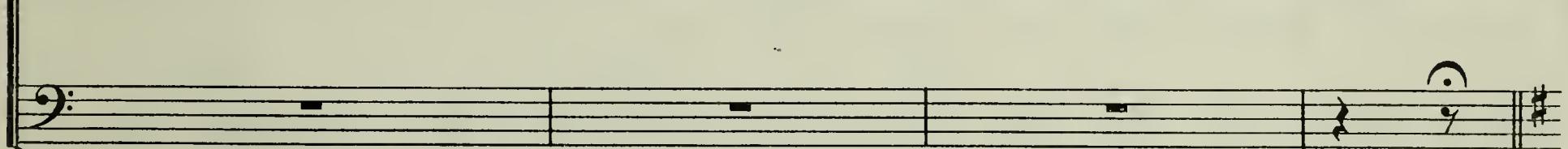
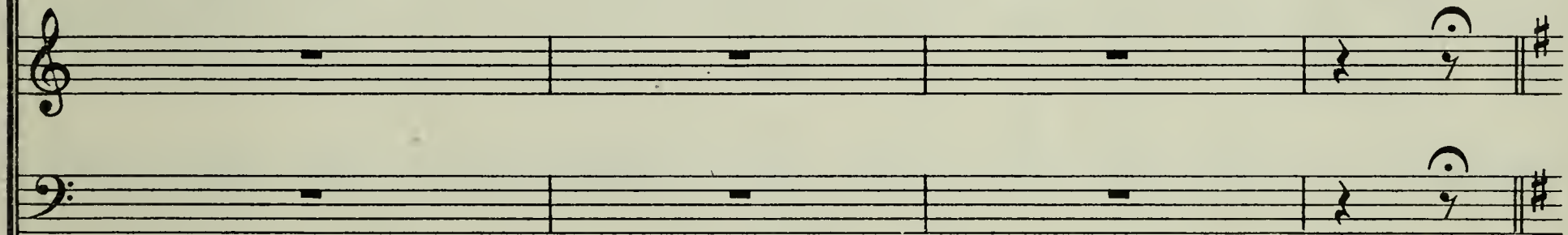
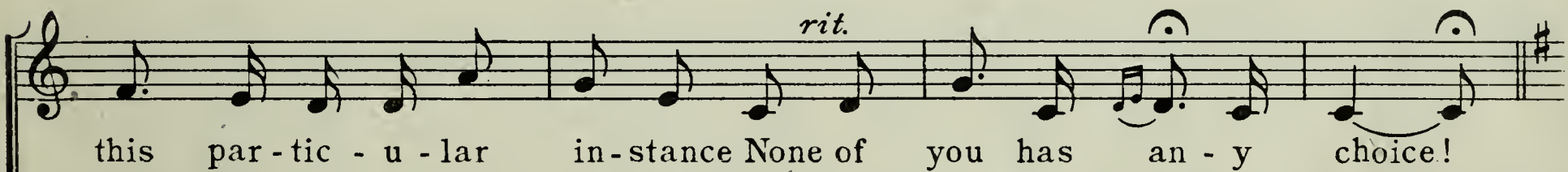
We trust we may have chos-en right; This haste seems to take a-way our

breath! Some peo-ple hold that mar-riage is Pre - fer - a - ble to death.. No

GIRLS

doubt we take an aw-ful chance, But we're real-ly cra-zy to be wed! And

yet we can't help won - der - ing If we'd be bet - ter dead!

Moderato**Moderato**

Tempo I

O

O

Tempo I

f *accel.*

joy, O rap-ture! We go to serve our sen-tence. In.

joy, O rap-ture! We go to serve our sen-tence. In.

joy, O rap-ture! We go to serve our sen-tence. In.

bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

hope, ——— let's hope, ——— Let's hope there's no re-pent-ance.

hope, ——— let's hope, ——— Let's hope there's no re-pent-ance.

Poco lento

f *dim.* *dim. e rall.* *p*

No 11. TRIO

KILANI, TOTO and TATA

Allegretto ma non troppo

(ALL THREE)

mys - ter - y That's past un - rav - el - ling, ——— That's

past un - rav - el - ling! — But if a cat may do all that, A

ff *mp*

girl with an - y gump-tion, May look with love a lit - tle a-bove, With -

out un-due pre - sump-tion! That

ff

cats may look at a king, tra - la! A Prince or an - y old.

mf *ff*

thing, tra - la! That love is lev - el - ling, tra - la! Are facts all frayed and

ff

worn. — But we're un - an - i - mous, tra - la! In stat - ing our case

ff

thus, tra - la! The man too good for us, tra - la! Has

ff *ffz*

nev - er yet been born!

The first system consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, with a key signature of one flat (B-flat). It features a melody with a long note on 'nev' and a series of eighth notes on 'er yet been born!'. The piano accompaniment is in 4/4 time, with a key signature of one flat. It features a bass line with a series of eighth notes and a treble line with a series of eighth notes. The system ends with a double bar line.

DANCE
Allegretto

mp daintily

The second system is a piano accompaniment for a dance. It is in 4/4 time, with a key signature of one flat. The tempo is marked 'Allegretto' and the dynamics are 'mp daintily'. The system features a treble line with a series of eighth notes and a bass line with a series of eighth notes. The system ends with a double bar line.

The third system is a piano accompaniment for a dance. It is in 4/4 time, with a key signature of one flat. The system features a treble line with a series of eighth notes and a bass line with a series of eighth notes. The system ends with a double bar line.

ff

The fourth system is a piano accompaniment for a dance. It is in 4/4 time, with a key signature of one flat. The dynamics are marked 'ff'. The system features a treble line with a series of eighth notes and a bass line with a series of eighth notes. The system ends with a double bar line.

sfz

The fifth system is a piano accompaniment for a dance. It is in 4/4 time, with a key signature of one flat. The dynamics are marked 'sfz'. The system features a treble line with a series of eighth notes and a bass line with a series of eighth notes. The system ends with a double bar line.

No 12. SONG

KONOBORO

Moderato

KONOBORO

There's a

pret-ty lit-tle maid-en that I love, But I fear that love is un-re-cip-ro -

ca - ted. If mar - ri - ages are made in Heav'n a - bove, Why

don't they hur - ry up and get me mat - ed? I

won - der why so man - y fel - lows choose a girl whose heart Does

sostenuto

not re-pond at all to his ad - van - ces? Or why a girl, with such a man as

poco rit.

cresc. *rall.*

I to take her part, Should reck - less - ly re - ject such splen - did chan - ces!

colla voce

Allegretto

When a

ff *sfz* *mf*

man's in love with a maid-en fair, He gen - er - al - ly makes him-self a

spec - ta - cle. Act nor - mal - ly he must - n't, And he

us - u - al - ly does-n't Ex - hib - it an - y sense that is de - tect - a - ble! A

man in love will glad - ly suf - fer in - con - ven - i - ence Suc -

cess - ful - ly to woo a girl and win her;— But

when his hon - ey-moon is spent, He finds, to his as - ton - ish-ment, He

thinks a great deal more a - bout his din - ner. Oh! It

Marcatissimo

sim - ply shows what the whole world knows, That we're

ne'er con - tent with things to us al - lot - ted; Give a

man just what he seeks, And you'll find, in two short weeks, He—

sim - ply can't be hap - py when he's got it!

Nº 13. DUET AND TRIO

PAUL, BOSUN BILL and PRINCESS KILANI

Moderato

PAUL BILL

Oh, I am an of - fi - cer brave and true; And

f *mf* *marcato*

PAUL

I am a bo - sun bold. We sailed o'er the roll - ing

BILL *poco rit.* PAUL & BILL

o - cean blue; Oh, how them bil - lows rolled! Our

poco rit.

good ship rides at an - chor now Off Ho - no - lu - lu Town, We

must re - join her soon some-how Or else we'll be done brown! But

Lively
PAUL & BILL

in the mean - time, here we are, Two jol - ly Jack Tars so

brave, — And we sing of a fro - lick - ing, Good old rol - lick - ing

life on the o - cean wave! Tra - la, A life on the o - cean wave! —

rit.

KILANI

'Tis man - y and man - y a long, long day, Since eyes like mine have

mf

seen — Such a fine im - mac - u - late man as you, Lieu -

rit.

rall.

ten - ant Paul C. Green! — But as for him, With his

rit. (Indicating BILL)

meno mosso

a tempo

as - pect grim, Though I've_ no cause to doubt him, I'd

rit. ten.

rath - er be A - lone with thee, And could ver - y well do with - out him!

rall.

PAUL (to Bill) BILL

You'd bet - ter go, for don't you see Your pres - ence seems to bore us? Aye,

mf

rit.

aye, I go! But ere I do, We'll join in this mer - ry cho - rus!

ff

In us you see un-doubt-ed-ly, Two jol-ly Jack Tars so brave; And we
them I And they

sing of a fro-lick-ing, Good old rol-lick-ing Life on the o-cean wave! Tra, la, A

life on the o-cean wave! Tra, la, tra, la, A life on the o-cean wave! Tra,

la, tra, la, A life on the o - cean wave!

Nº 14. FINALE ACT I

Allegretto con moto

The musical score is written for piano and four vocal parts. The piano accompaniment is in 2/4 time, key of D major, and marked 'Allegretto con moto'. It begins with a forte (f) dynamic. The vocal parts enter with the lyrics 'Oh, what is going to hap-pen now, Oh, what is com-ing next? The'. The Soprano, Alto, and Tenor parts are written in treble clef, while the Bass part is in bass clef. The piano accompaniment features a mix of eighth and sixteenth notes, with some chords. The vocal parts are primarily eighth notes. The score is divided into four systems. The first system shows the piano introduction. The second system shows the vocal entries. The third system shows the vocal parts continuing with the piano accompaniment. The fourth system shows the piano accompaniment continuing. The dynamic 'mf' (mezzo-forte) is marked in the piano accompaniment in the third system.

Piano Accompaniment:

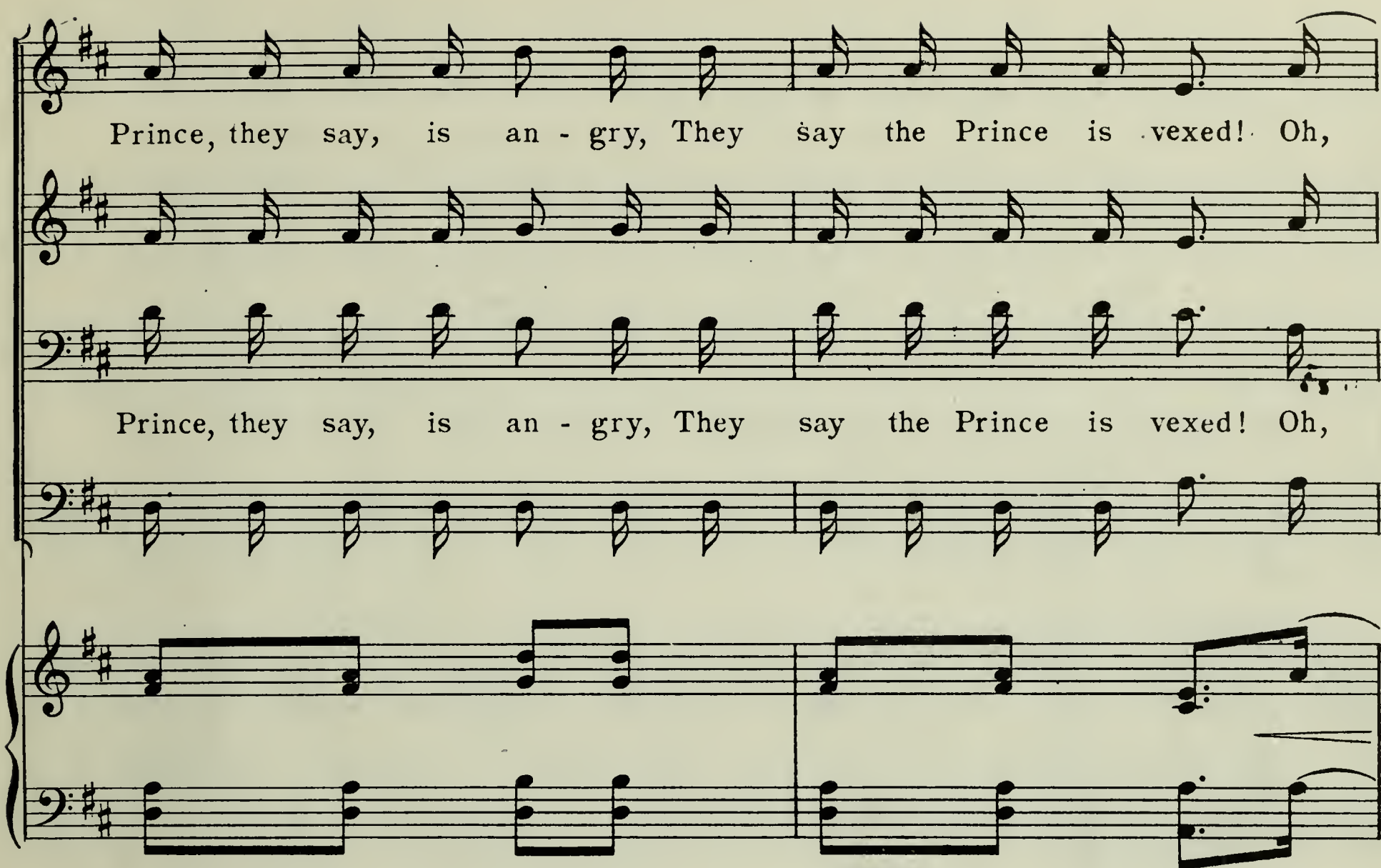
Vocal Parts:

SOP
Oh, what is going to hap-pen now, Oh, what is com-ing next? The

ALTO
Oh, what is going to hap-pen now, Oh, what is com-ing next? The

TENOR
Oh, what is going to hap-pen now, Oh, what is com-ing next? The

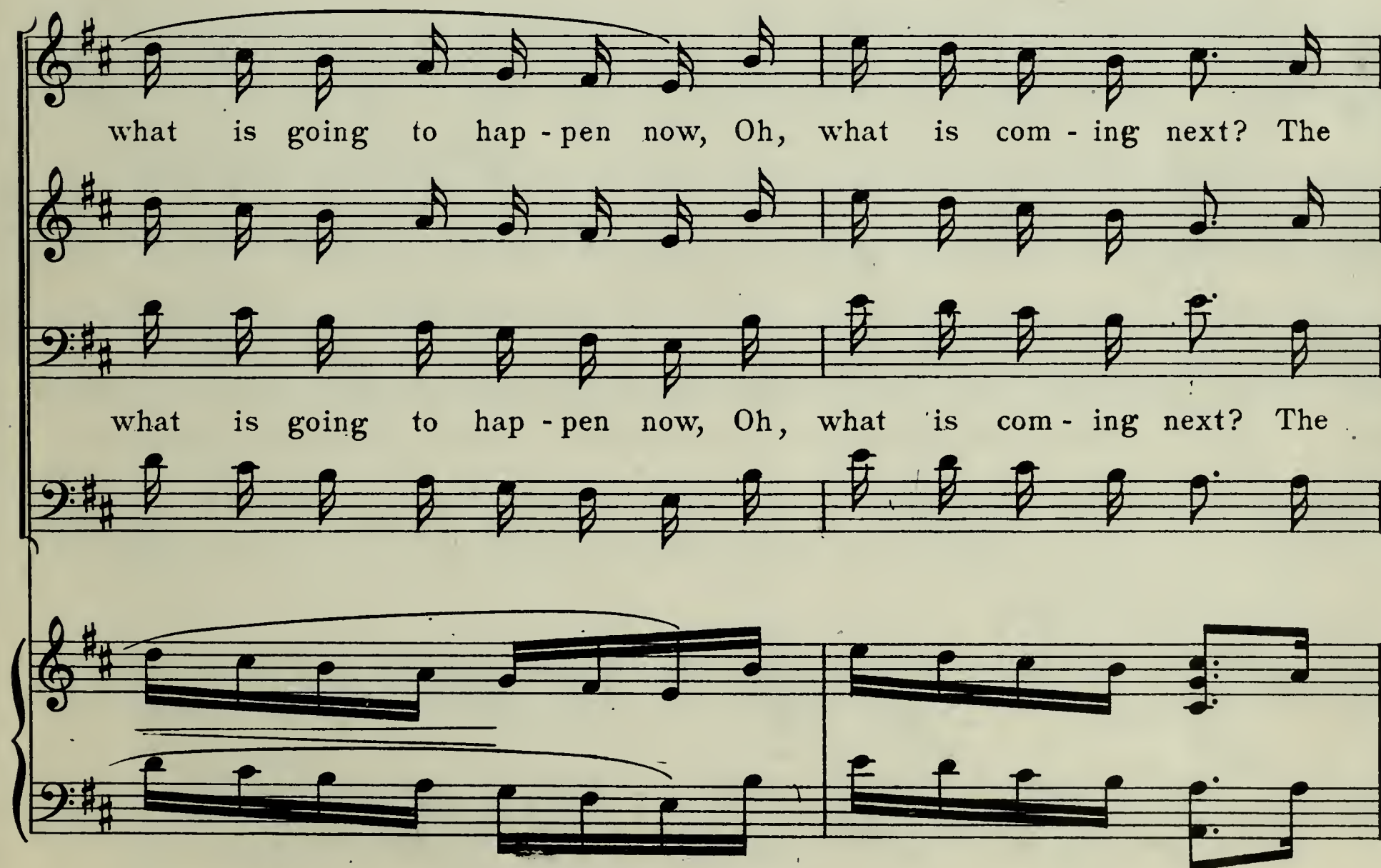
BASS
Oh, what is going to hap-pen now, Oh, what is com-ing next? The



Prince, they say, is an - gry, They say the Prince is vexed! Oh,

Prince, they say, is an - gry, They say the Prince is vexed! Oh,

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature is D major (two sharps). The vocal staves contain the lyrics "Prince, they say, is an - gry, They say the Prince is vexed! Oh,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



what is going to hap - pen now, Oh, what is com - ing next? The

what is going to hap - pen now, Oh, what is com - ing next? The

The second system of the musical score also consists of four staves. The vocal staves continue the lyrics "what is going to hap - pen now, Oh, what is com - ing next? The". The piano accompaniment continues with similar rhythmic patterns, including eighth-note bass lines and chords in the right hand. The system concludes with a double bar line.

Prince, they say, is an - gry, They say the Prince is vexed! Ah,

Prince, they say, is an - gry, They say the Prince is vexed! Ah,

The piano accompaniment consists of chords and single notes in the right and left hands, with some grace notes and slurs.

Maestoso Andante

wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

The piano accompaniment features sustained chords in the right hand and moving lines in the left hand, with some slurs and accents.

Maestoso Andante

The piano accompaniment continues with sustained chords in the right hand and moving lines in the left hand, marked with a forte (ff) dynamic.

Moderato

TAKAPILI

I've lived for nigh two hun - dred years, And

ff *mp* *staccato*

The first system of the musical score for 'TAKAPILI' features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment starts with a forte (*ff*) dynamic, marked with accents, and transitions to a mezzo-piano (*mp*) dynamic with staccato markings. The lyrics 'I've lived for nigh two hun - dred years, And' are written below the vocal line.

seen a thing or two, But, by my great aunt's

The second system continues the musical score. The vocal line and piano accompaniment maintain the 6/8 time signature and key signature. The lyrics 'seen a thing or two, But, by my great aunt's' are written below the vocal line. The piano accompaniment continues with staccato markings.

fav - 'rite god, The out - look's rath - er blue!

fff

The third system concludes the 'TAKAPILI' section. The vocal line ends with a final note and a repeat sign. The piano accompaniment features a crescendo leading to a fortissimo (*fff*) dynamic. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4. The lyrics 'fav - 'rite god, The out - look's rath - er blue!' are written below the vocal line.

MI YI

Per - chance, at last, I shall at - tain The ob - ject

mf *marcato*

The fourth system begins the 'MI YI' section. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line starts with a quarter note followed by a series of eighth and quarter notes. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic and a marcato marking. The lyrics 'Per - chance, at last, I shall at - tain The ob - ject' are written below the vocal line.

of my pas - sion; ——— To - to or Ta - ta.

now will fall For me in nor - mal fash - ion!

Tempo I

SOP.

What is going to hap-pen now, Oh, what is com - ing next? The

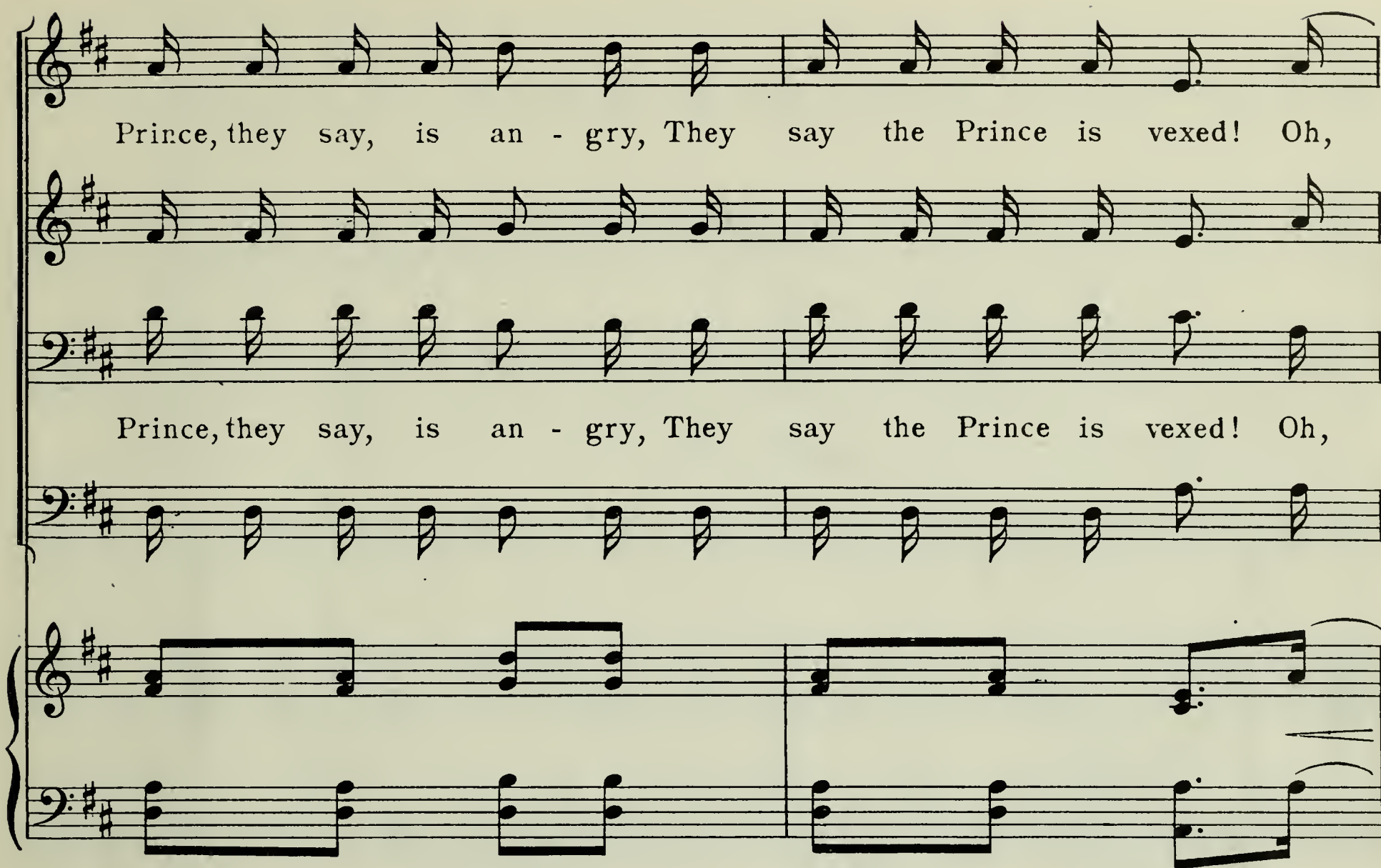
ALTO

TENOR

What is going to hap-pen now, Oh, what is com - ing next? The

BASS

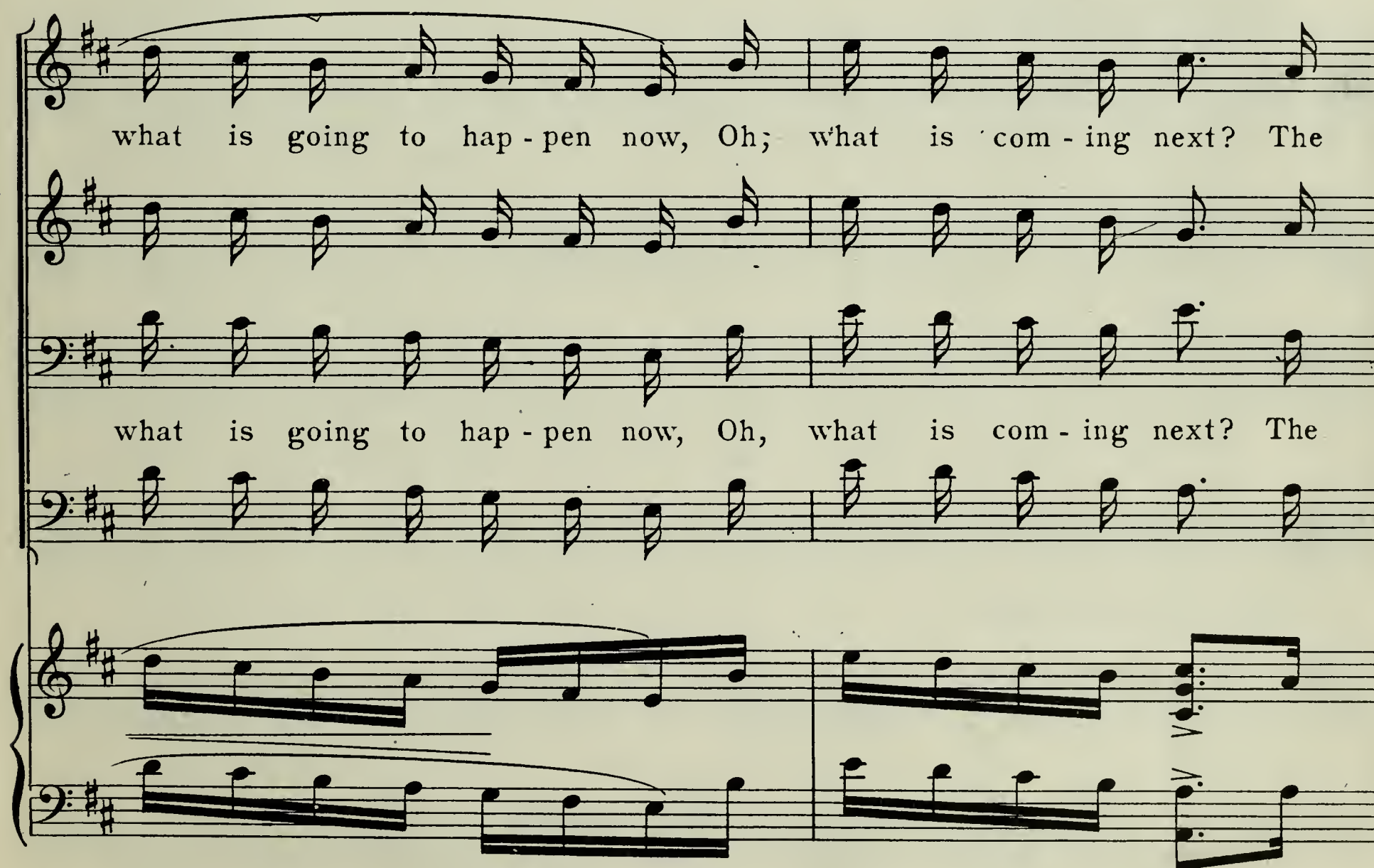
Tempo I



Prince, they say, is an - gry, They say the Prince is vexed! Oh,

Prince, they say, is an - gry, They say the Prince is vexed! Oh,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Prince, they say, is an - gry, They say the Prince is vexed! Oh,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.



what is going to hap - pen now, Oh; what is com - ing next? The

what is going to hap - pen now, Oh, what is com - ing next? The

The second system continues the musical score. It features the same vocal staves and piano accompaniment. The lyrics are: "what is going to hap - pen now, Oh; what is com - ing next? The". The piano part continues with the same accompaniment pattern, providing a harmonic foundation for the vocal lines.

Prince, they say, is an - gry, They say the Prince is vexed!

Prince, they say, is an - gry, They say the Prince is vexed!

The first system consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The music features a mix of eighth and sixteenth notes in the vocal parts, and chords and moving lines in the piano part.

Maestoso Andante

Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked 'Maestoso Andante'. The vocal parts feature long, sustained notes with a wailing quality, while the piano part provides a harmonic accompaniment.

Maestoso Andante

The third system consists of two staves for piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked 'Maestoso Andante'. The music features a series of chords and moving lines, with a dynamic marking of 'ff' (fortissimo) at the beginning. The system concludes with a double bar line and a repeat sign.

Moderato

PRINCE

This

Andante

beach so quiet and pic - tur - esque, No scene like this e'er saw! And.

though the no - tion seems gro - tesque, 'Tis now a Court of Law! The

ev - i - dence al - rea - dy I Have heard in cam - er - a! I

cresc.

am the judge and jur - y, too; The pris - 'ner to the bar!

ffz ffz

Allegretto

ff

rall.

What is the charge? _____

fff mf

KONOBOPO

Moderato e grazioso

This man has dared to fall in love With your en -

mf

tranc-ing daugh-ter! I ask the

Court to now pro-nounce The sen-tence that it ought-er!

NAPOOPOO (to Kilani)

O gen-tle Prin-cess, turn a-side, Give ear un - to my plead-ing!

sfz

appassionato

If thou wilt on - ly be my bride, I'll wor - ship

p *cresc.* *f* *ff*

rall. *più accel.* KILANI

thee, what-e'er be - tide! I hear but all un - heed-ing!

p molto rall. *ff*

accel.

No! no! too late! — It might have been an hour a - go, But

colla voce *f* *cresc.*

molto rit. PRINCE

now, — it is too late! — Is

molto rall. *Andante* *sfz*

Allegretto ma non troppo

that the man you told me of Who dares my daughter there to love?

mf

KONOBOPO

PRINCE

That is the man! Ah, this is where I come in - to my own!

PAUL

Two birds of prey we'll slaughter with one stone! ——— One

Molto Moderato

word, Your High-ness, in your ear, Though im - pu - dent it may ap - pear, To

mp

you I say, I say to you: Pish-tush, O Prince! Al - so Pooh-pooh!

rit.

sfz

PRINCE
Pomposo

If that is all you have to say, Young

mf

man, in your de - fence, You'd bet - ter

mf

f

make your will, be - cause You'll soon be pass - ing hence!

(mock pathetic)
rall.

rall.

accel.

Take them both and cast them in the dun - geon! To -

ff

mor - row week they die!

The Her - mit of Ha -

ff

KILANI

Agitato

waii

De - crees

it!

Ah,

leave me

fff *sfz* *f*

not!

Re - mem - ber, love, your vow!

I

cresc.

cresc.

can - not, ah, I can - not live With - out you

ten.

cresc. *ff* *rall.*

PAUL
Andante con moto

now! Be brave, my Prin' - cess, My

mf

prom - ise I'll re - deem! And then, for you and me, dear heart,

ten. *ffz* *ten.*

Life will be one long dream!

rit. *rall. e dim.* *poco a poco* *mp a tempo* *molto rall.*

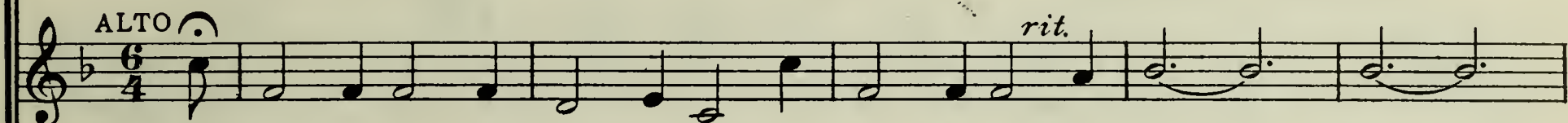
Adagio

SOP.



Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a -

ALTO



TENOR



Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a -

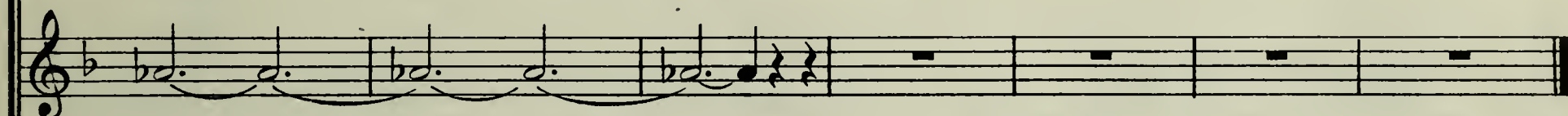
BASS



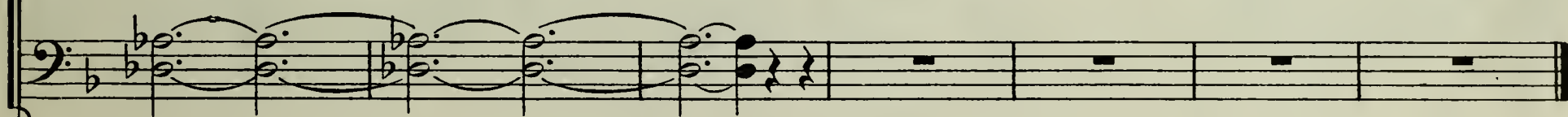
Adagio



woe!



woe!



ben marcato

End of Act I

No 15. INTRODUCTION AND OPENING CHORUS

Andante sostenuto

pp *p* *mp* *p* *cresc.* *rall.* *rall. e dim.* *pesante*

(CURTAIN)

SOP

12/8

In _____ the glade of the moon, _____

ALTO

12/8

TENOR

12/8

In _____ the glade of the moon, the glade of the moon,

BASS

12/8

In _____ the glade of the moon, _____

mp

Soft, _____ sad mu - sic we croon, _____

Soft, oh, soft and sad, sad mu - sic we croon, oh, soft - ly we croon. —

Soft, _____ sad mu - sic we croon, _____

Bow low to mys-te-ri-ous moon, bow low, Oh, soft, re-ful-gent

Bow low to mys-te-ri-ous moon, bow low, Oh, soft, re-ful-gent

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "Bow low to mys-te-ri-ous moon, bow low, Oh, soft, re-ful-gent". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

light!— A-lo - ha! A-lo - ha!—

light!— A-lo - ha! A-lo - ha!—

The second system continues the vocal melody and piano accompaniment. The lyrics are "light!— A-lo - ha! A-lo - ha!—". The piano accompaniment maintains the same rhythmic pattern as the first system.

mf *cresc.* *f*

The third system features a more complex piano accompaniment with dynamic markings. The lyrics are not present in this system. The piano accompaniment includes a crescendo leading to a fortissimo (f) section, followed by a decrescendo. The vocal staves have some notes with accents and slurs.

Let _____ thy sil-ver - y beams _____

Let _____ thy sil-ver - y beams, thy sil-ver - y beams

Let _____ thy sil-ver - y beams _____

mp

This system contains three vocal staves and two piano staves. The vocal staves have lyrics with blank lines for notes. The piano accompaniment is in the lower staves, with a mezzo-piano (*mp*) dynamic marking.

Bathe _____ in glo - ry our dreams, _____

Bathe in glo - ry, bathe in glo - ry our dreams, in glo - ry our dreams, .

Bathe _____ in glo - ry our dreams, _____

This system continues the musical score with three vocal staves and two piano staves. The lyrics are repeated with variations. The piano accompaniment continues with chords and melodic lines.

voice and our hearts re-joice To do hom-age to thee; to

hearts our hearts re-joice To do hom-age to thee; to

We raise our voice and our

thee, — O Moon! —

to thee,

thee, to thee, O Moon! —

Andante espressivo

ff *fff* *pp*

The musical score is written for a vocal ensemble and piano. It begins with a vocal melody in the upper staves, with lyrics: "voice and our hearts re-joice To do hom-age to thee; to". The piano accompaniment is in the lower staves, featuring arpeggiated chords and moving lines. The tempo and mood are indicated as "Andante espressivo". Dynamic markings include *ff* (fortissimo), *fff* (fortississimo), and *pp* (pianissimo). The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (4/4 and 12/8), and phrasing slurs.

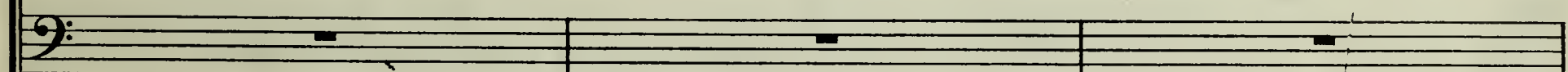
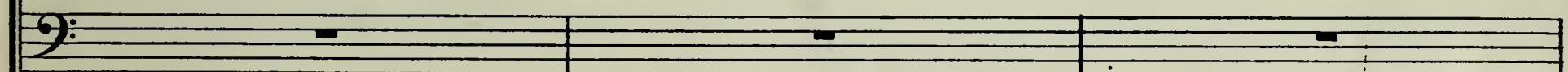
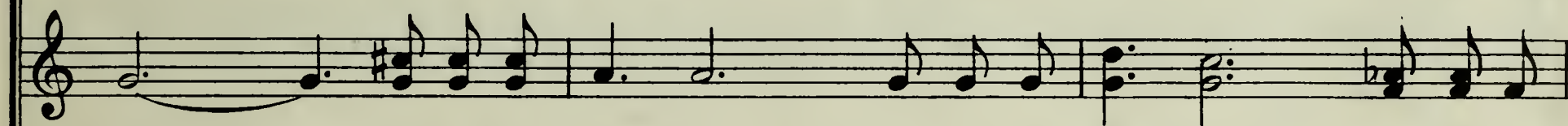
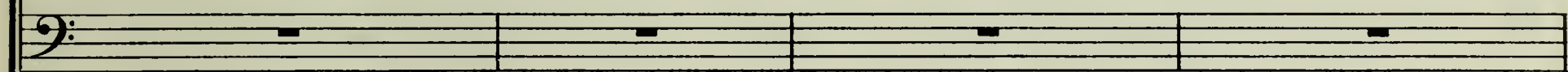
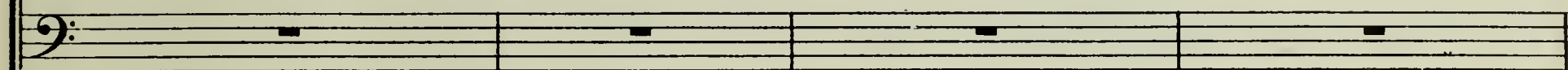
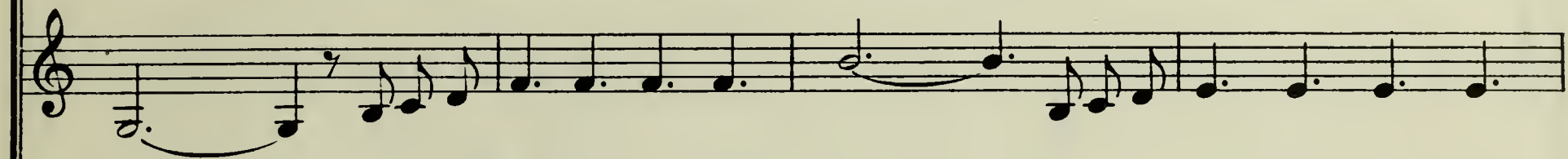
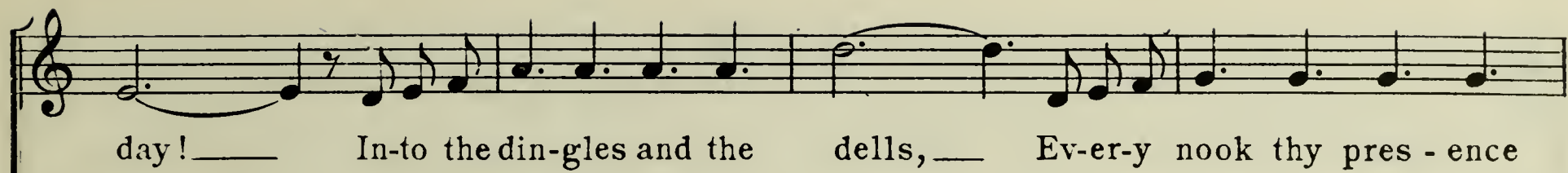
Andante con moto

O-ver the rip-pling o - cean waves, — O-ver the quiet Ha-wai - ian

sostenuto

Pedals

graves, O-ver the hills and far a - way, — Turn-ing our night to glo-rious.



Moon! _____ O Moon! _____ O-ver the rip - pling o - cean
 Glo - ri - ous Moon!
rall.
sostenuto
Pedals

waves, _____ O-ver the quiet Ha-wai-ian graves, _____ O-ver the hills and far a -
 waves, _____ O-ver the quiet Ha-wai-ian graves, _____ O-ver the hills and far a -
rall.
Pedals

rall.
Pedals

way, — Turn-ing our night to glo - rious day! — In-to the din-gles and the

way, — Turn-ing our night to glo - rious day! — In-to the din-gles and the

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "way, — Turn-ing our night to glo - rious day! — In-to the din-gles and the". The piano part features arpeggiated chords and moving lines in both hands.

dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we

dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we

The second system continues the vocal and piano parts. The lyrics are: "dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we". The piano accompaniment includes dynamic markings such as *cresc.* and *f*.

cresc. *f*

The third system shows the continuation of the piano accompaniment. It includes the markings *cresc.* and *f* (forte). The piano part features more complex arpeggiated figures and sustained chords.

ren - der, Glo - ri - ous moon! Glo - ri - ous

ren - der, Glo - ri - ous moon! Glo - ri - ous

Glo - ri - ous moon! Glo - ri - ous moon!

rit.

ff

moon!

moon!

dim. e rall. *poco a poco* *pp* *ppp*

Andante sostenuto

Calm the night; The

pale moon shines bright!

mp *rit.* *p* *mp*

SOP. Tempo di Valse

Pale moon, pale moon, behold us this still, calm night; —

night, calm the night and still;

Pale moon, pale moon, behold us this still, calm night; —

Pale moon, pale moon, behold us this still, calm night; —

Tempo di Valse

mf

rit.

Bathed in all the soft rays of thy sil - v'ry light, Bathed in glo - ry;

rit.

Bathed in all the soft rays of thy sil - v'ry light, Bathed in glo - ry;

a tempo

Our hearts seem to re - spond to thy sad, cold stare; — In the

a tempo

Our hearts seem to re - spond to thy sad, cold stare; — In the.

a tempo

si - lence of sil - ver - y light that il - lu - mines, We of - - fer a

si - lence of sil - ver - y light that il - lu - mines, We of - - fer a

f

ff

rit. *ff a tempo*

pray'r : _____ Pale moon, pale moon, be - hold us this .

rit. *ff a tempo*

pray'r to the sil - v'ry moon.

rit. *ff a tempo*

pray'r : _____ Pale moon, pale moon, be - hold us this .

rit. *ff a tempo*

rall. *ff a tempo*

still calm night; ——— Bathed in all the soft

night, calm the night and still;

still calm night; ——— Bathed in all the soft

The first system consists of four staves. The top two are vocal staves in treble clef with a key signature of one flat. The bottom two are piano accompaniment staves in treble and bass clef. The music is in 4/4 time. The vocal lines have lyrics underneath. The piano accompaniment features chords and moving lines in both hands.

rays of thy sil - v'ry light, Bathed in glo - ry; Moon! ———

rays of thy sil - v'ry light, Bathed in glo - ry; Soft winds are sigh-ing and

Moon! ———

The second system also consists of four staves. The top two are vocal staves with lyrics. The bottom two are piano accompaniment staves. The music continues from the first system. There are dynamic markings like *rit.* (ritardando) and *cresc.* (crescendo) in the piano part. The system ends with a repeat sign.

Moon! _____ Moon! _____ Moon! _____

per-fumes are vie-ing To soft-en thy sor-row and bright-en the

Moon! _____ Moon! _____ Moon! _____

sfz

Soft winds are sigh-ing and sweet per-fumes vie-ing, O

mor-row! Oh, Soft winds are sigh-ing and sweet per-fumes vie-ing, To

O

Moon, Moon, fair Moon!

Moon, Moon, mor-row, fair Moon!

soft-en thy sor-row and bright-en the fair Moon!

Moon, Moon, fair Moon!

cresc. *ff*

Detailed description: This system contains the first four staves of a musical score. The first three staves are vocal parts in treble clef, and the fourth is a piano accompaniment in bass clef. The lyrics are written below the vocal staves. The piano part features long, flowing lines with dynamic markings 'cresc.' and 'ff'.

dim.

Detailed description: This system contains the next four staves of the musical score. The first three staves are vocal parts in treble clef, and the fourth is a piano accompaniment in bass clef. The piano part features long, flowing lines with a 'dim.' (diminuendo) marking.

No 16. SONG

99

KILANI

Moderato con moto

As I lay dream - ing

f *rall.* *mf* *marcato*

all the night, Half wake - ful, half a - sleep, I won - dered what sweet

gift I might Give my own love to keep! Oh,

ten. *L.H.* *poco rall.*

should it be a jew - el bright, Some rich and price-less gem,

a tempo

rit.

Plucked in a mad - den'd mo - ment from Some roy - al di - a -

cresc.

colla voce

f

dem! Or should it be some sim - ple thing

a tempo

più accel.

That he for aye should prize? I pon - dered long,

più accel.

rit.

un - til at last I ar - gued in this wise:

I'll give him what I know he wants, Some-thing I ne'er shall miss,

Some-thing that he'll re - turn for, oh, I'll give my love a kiss! —

cresc. *ff* *fff*

Molto moderato e grazioso

For a kiss, kiss, kiss, With its bliss, bliss, bliss, Is the

mp *delicato*

hard-est thing to proper-ly de - fine; There's a world of mean-ing in it From the

mo-ment you be-gin it, Oh, there's some-thing in a kiss that's half di - vine! One can

rit. *ten.*

rit. *colla voce*

nev - er quite tell why it Fas - ci - nates you, till you try it, And

mp

e-ven then you can't say more than this: That there's something sweet that thrills you, And with

rit.

sat - is - fac - tion fills you, When you kiss, kiss, kiss! —

cresc. *sffz* *p* *sfz*

No 17. SONG

103

MI YI

Moderato espressivo

The piano introduction is in G major, 2/4 time. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features eighth and sixteenth notes, with some triplets. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piece concludes with a *rall. e dim.* (rallentando e diminuendo) marking.

Not too slowly

Where the wa-ters of the blue Pa - cif - ic
Ah, 'tis man - y moons ere I have seen her

The first system of the song features a vocal melody in G major, 2/4 time. The piano accompaniment provides a harmonic foundation with chords and moving lines. The dynamics are marked *mf* (mezzo-forte).

glit-ter in the sun, In Hon-o - lu - lu, In Hon-o lu - lu, Of
sun - ny, win-some smile, In Hon-o - lu - lu, In Hon-o - lu - lu, But

The second system continues the vocal melody and piano accompaniment. The piano part includes some triplet figures and a melodic line in the right hand. The dynamics are marked *mf* (mezzo-forte).

all the neat Ha-wai - ian maids to me there is but one, In Hon - o -
though I'm far a - way, my heart is with her all the while, In Hon - o -

The third system concludes the vocal melody and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics are marked *mf* (mezzo-forte).

lu - lu, In Hon-o - lu - lu. I'll sail a-way to-mor-row morn, for .
 lu - lu, In Hon-o - lu - lu. I'll sail a-way this ver - y day; to -

oh, my heart is there, And then I'll mar-ry Lu-lu and live on with-out a care.
 mor-row is too long; And when the sun sets in the West, I'll sing my lit-tle song.

CHORUS
 Deliberately

My Hon - o - lu - lu Lu - lu is a love - ly lit - tle lass, She's the
 you're You're the

sun - shine of Hon - o - lu - lu. When - ev - er I am by her side, how
 your

quick the mo-ments pass In the sun - shine of Hon - o - lu - lu!

cresc.

Lu - lu, I'm sigh-ing for you, Lu - lu, I'm dy-ing for you, Not

cresc.

one Ha-wai - ian maid - en can com - pare with you for class, My

cresc.

Hon - o - lu - lu Lu - lu is a love-ly lit-tle lass. love-ly lit-tle lass.

f *ffz*

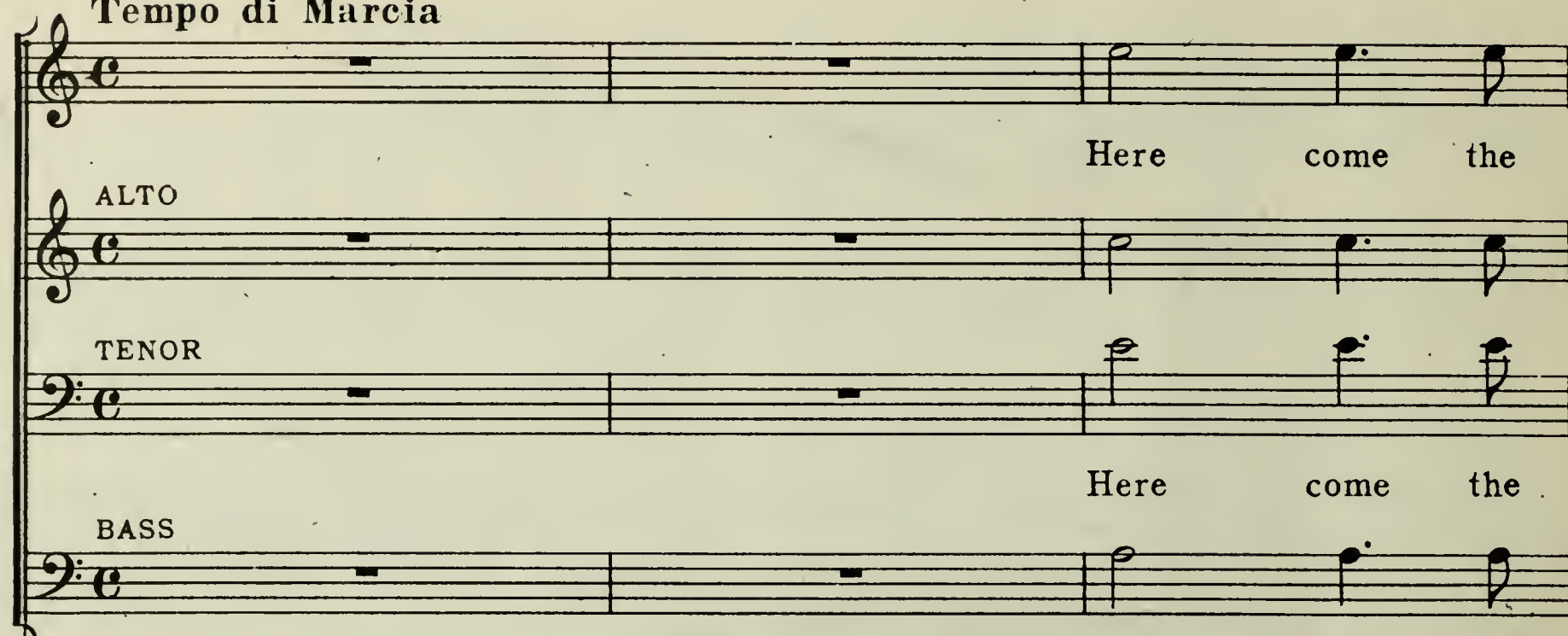
D.S.

No 18. CHORUS AND TRIO

(O YU, MEE TU and KAHUNA, with CHORUS)

SOP

Tempo di Marcia

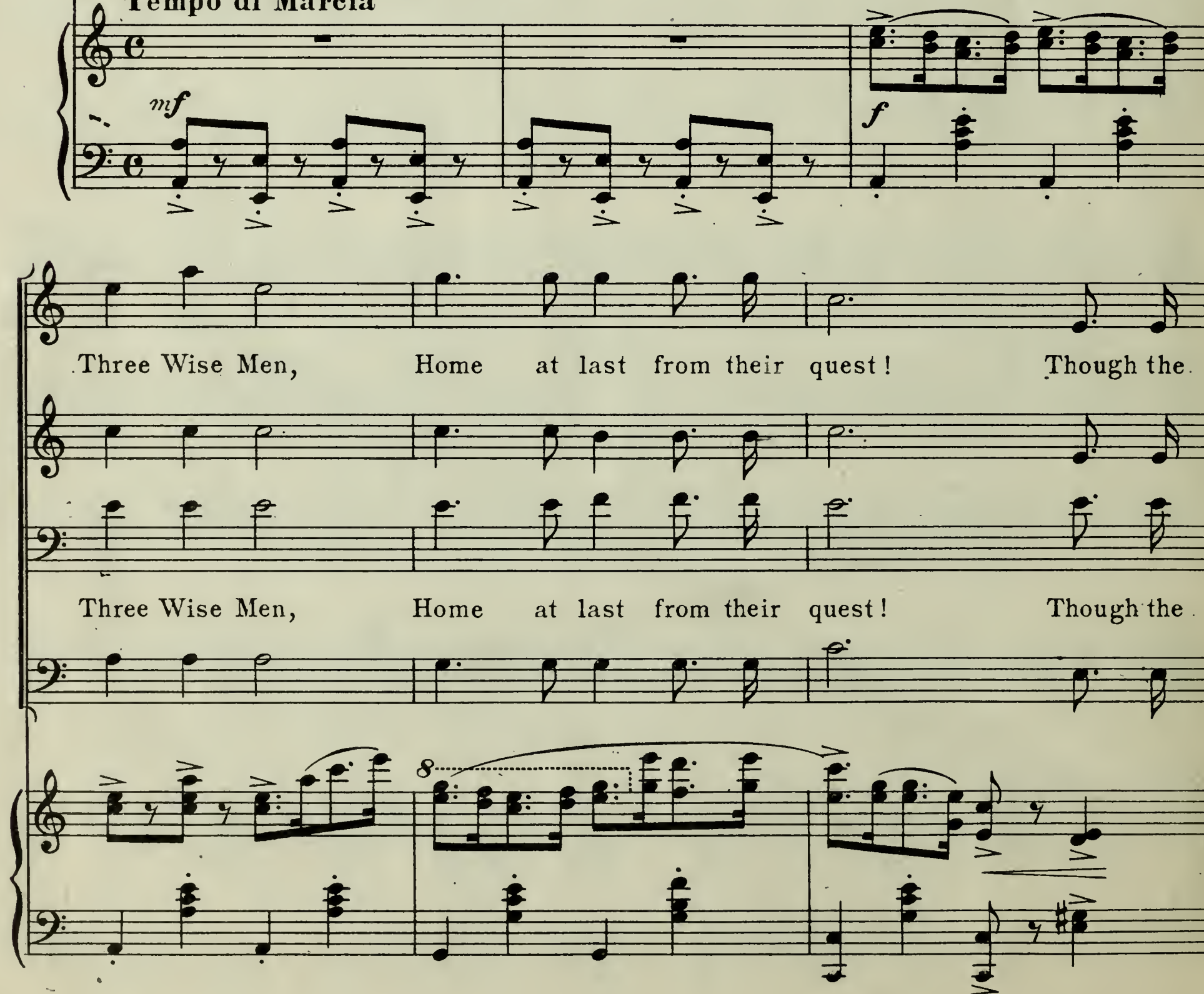


Here come the

Here come the

The musical score for the vocal parts (Soprano, Alto, Tenor, and Bass) is shown. The tempo is marked 'Tempo di Marcia'. The lyrics 'Here come the' are written below the staves. The Soprano and Alto parts have a whole note rest in the first measure, followed by a half note in the second measure. The Tenor and Bass parts have a whole note rest in the first measure, followed by a half note in the second measure.

Tempo di Marcia



Three Wise Men, Home at last from their quest! Though the.

Three Wise Men, Home at last from their quest! Though the.

The piano accompaniment is shown below the vocal staves. The tempo is marked 'Tempo di Marcia'. The lyrics 'Three Wise Men, Home at last from their quest! Though the.' are written below the staves. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with a 'mf' (mezzo-forte) dynamic in the first measure and a 'f' (forte) dynamic in the second measure. The bass line consists of a steady eighth-note pattern.

Wise Men us - u - al - ly come from the East, These three Wise Men, these.

Wise Men us - u - al - ly come from the East, These three Wise Men, these.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "Wise Men us - u - al - ly come from the East, These three Wise Men, these." The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The tempo is marked with a common time signature (C).

three Wise Men, these three Wise Men come from the West!

three Wise Men, these three Wise Men come from the West!

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are "three Wise Men, these three Wise Men come from the West!" The piano accompaniment features a series of chords and a melodic line in the right hand, with a bass line in the left hand. The tempo is marked with a common time signature (C). The piano accompaniment includes dynamic markings such as *sfz*, *dim.*, *mp*, *pp*, and *sfz*.

Con moto

3 WISE MEN

CHORUS (unison)

3 WISE M.

From the West we come (Rum-a - tum-my-tum-my-tum!) With our

sffz *mp*

CHORUS

3 WISE MEN

fa - ces glum (With their fa - ces glum) For a Wise Man must - n't ev - er

mp

crack a smile, He must act like a high-brow all the while. From our guise You'll sur -

più rit.

CHORUS

mise We are wise. ——— From the West we come (Rum - a -

ff *a tempo*

3 WISE MEN

CHORUS

3 WISE MEN

tum-my-tum-my-tum!) With our fa - ces glum (With their fa - ces glum!) And the.

on - ly rea-son that we now ap-pear Is simply this: We're here be - cause we're here, Be-

3 WISE MEN

cause we're here! That's clear!

SOP.

ALTO

TENOR

BASS

Hear! Hear!

That's clear! Hear! Hear!

cause we're here! That's clear!

Hear! Hear!

That's clear! Hear! Hear!

No 19. SONG

KAHUNA and CHORUS

Moderato

mp *ff*

KAHUNA

When it's time to choose our rul-ers, we pick men who will not fool us, And we
When it comes to food and ra-tions or the lat - est kind of fashions, Oh, our

mf

start to have a gen - er - al e - lec - tion; Oh, the can - di - dates all tell us they are
ig - nor - ance is real - ly quite tre - mendous; Truth com - pels us to ad - mit it, but our

just the sort of fel - lers We should look up - on with pride and deep af - fec - tion. So we
la - dies will not quit it, On the con - tra - ry, they say, "You should de - fend us!" But for

sfz

choose a man of hon - or: from that mo - ment he's a "gon - er," For no
con - sti - tu - tions ten - der, well, their dress is some-what slen - der, And at

soon-er has the poor chap been e - lect - ed, Than he finds him-self at-tacked and his
balls their gowns grow to - ni - er and to - nier; Lit - tle won - der is it, then, that com -

char - ac - ter is blacked In a man - ner for - ci - ble and un - ex - pect - ed.
pared with gen - tle - men, They're par - tic - u - lar - ly sub - ject to pneu - mon - ia!

(2^d time Chorus in unison)

But it is-n't done that way in A-mer-i-ca, In A-mer-i-ca, Oh, no! In that
But it is-n't done that way in A-mer-i-ca, In A-mer-i-ca, No, No! In that

broad and hap-py land They will nev-er, nev-er stand For an - y-thing po-lit - i - cal - ly
broad and hap-py land They will nev-er, nev-er stand For an - y-thing in dress that's cut too

low. When they choose a man to gov-ern them in an - y kind of way, Wheth-er.
low! When the la - dies in A-mer - i - ca at-tend the op - er - a, They don't

pres - i - dent or gov-ern-or or mayor, Oh, they treat him with re-spect in A -
wear much more than sil - ly laws de - mand; But when they go in to bathe in A -

mer - i - ca, That's the cus - tom o - ver there! No, it cus - tom o - ver there!
mer - i - ca, Then they dress to beat the band! No, it dress to beat the band!

No 20. DUET

113

KILANI and PAUL

Tempo di Valse

The piano introduction is in 3/4 time, key of B-flat major. It begins with a melody in the right hand and a bass line in the left hand. The dynamics are marked *mf* (mezzo-forte). The tempo is indicated as *Tempo di Valse*. The introduction concludes with a *rall.* (rallentando) and then returns to *a tempo*.

PAUL

Tell me, Prin-cess, and tell me quick - ly,

The piano accompaniment for Paul's first line is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *mp* (mezzo-piano). The tempo is indicated as *Tempo di Valse*.

KILANI

Who your choice for a hus - band is? Ah, what need have

The piano accompaniment for Kilani's first line is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *poco rit.* (poco ritardando). The tempo is indicated as *a tempo*.

you to ask me! All I have in the world is his!

The piano accompaniment for Kilani's second line is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The dynamics are marked *rit.* (ritardando). The tempo is indicated as *ten.* (tenuto) and *rit.* (ritardando).

PAUL

In your eyes I can read my an - swer, There's no need for your.

KILANI

lips to speak! Try and guess, if but you can, sir,

PAUL

What it is my lips would seek! What is it,

KILANI

rit. PAUL

love? Ah, can't you guess? Ah, can I guess! Why, yes!

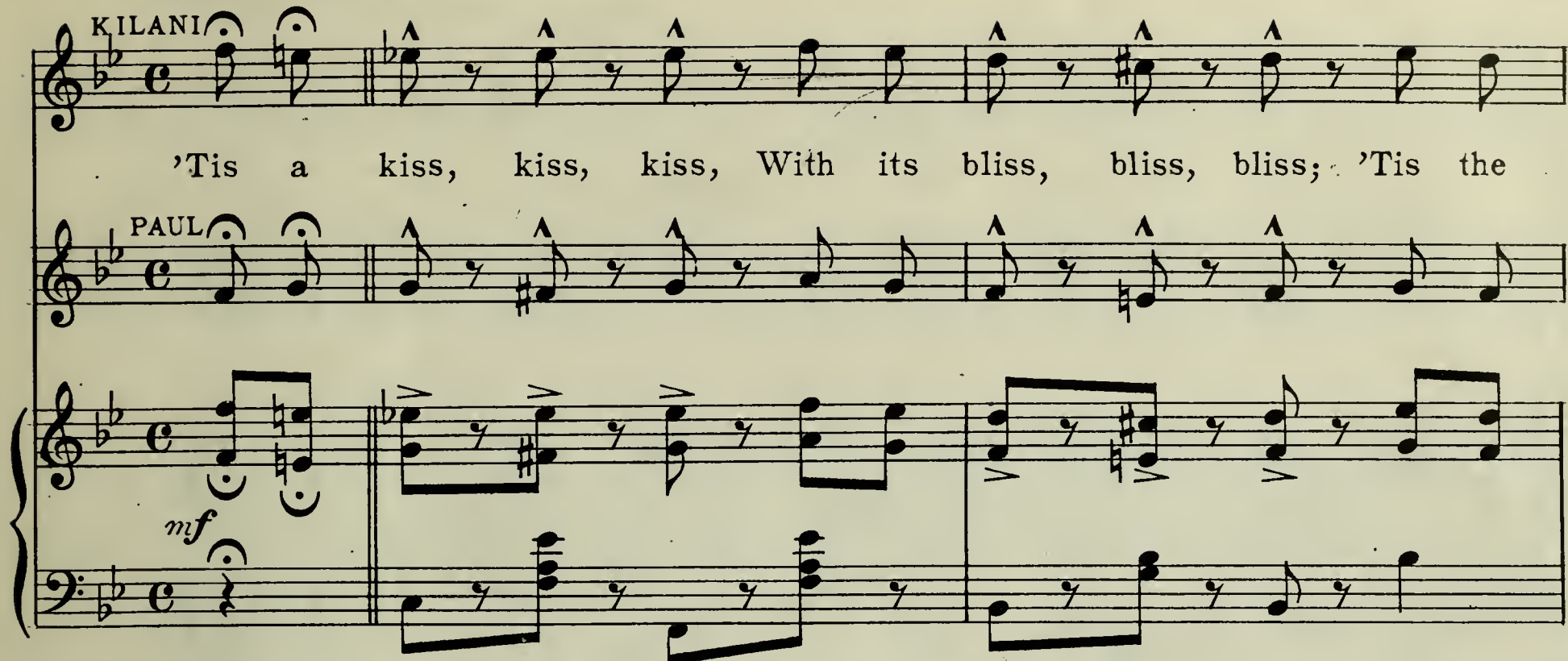
Andantino

KILANI

'Tis a kiss, kiss, kiss, With its bliss, bliss, bliss; 'Tis the

PAUL

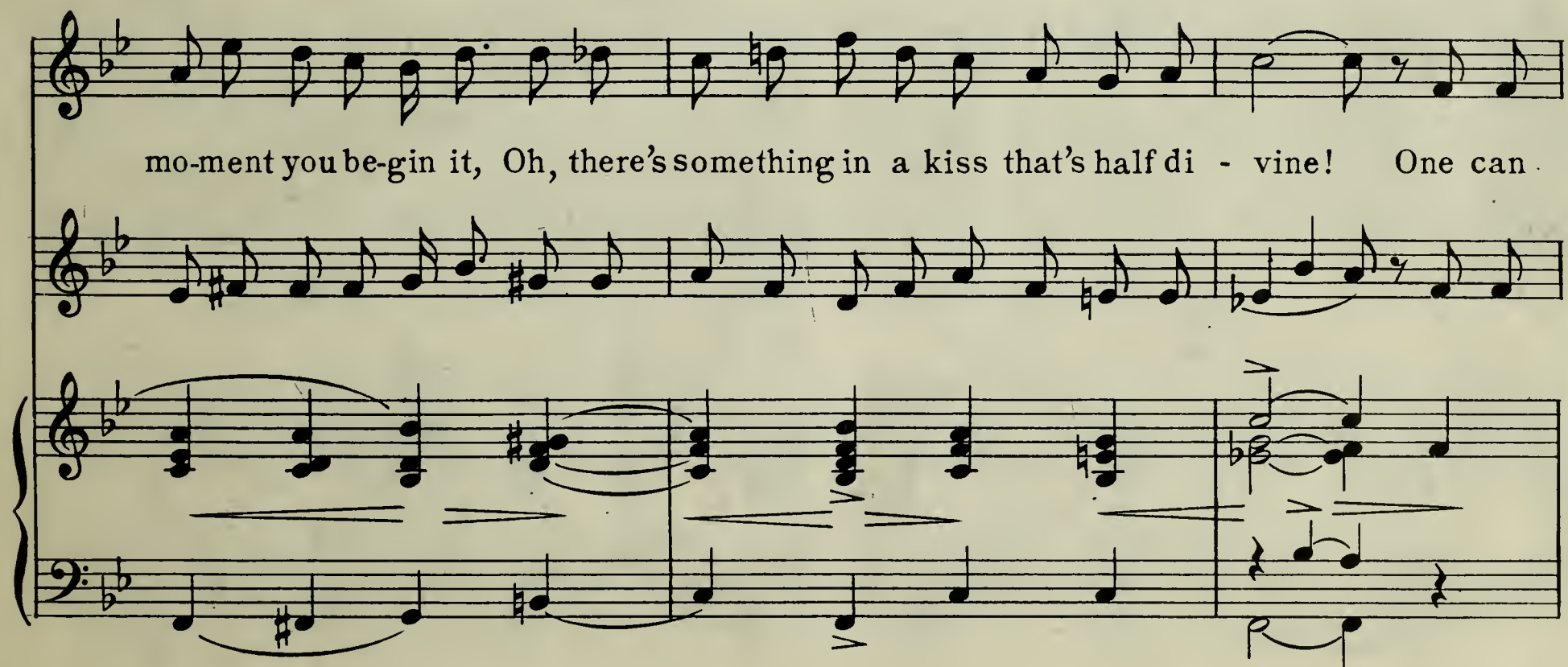
mf



hard-est thing to pro-per-ly de - fine! But there's lots of meaning in it, From the



mo-ment you be-gin it, Oh, there's something in a kiss that's half di - vine! One can



nev - er quite tell why it Fas - ci - nates you till you try it, And

ev-en then you can't say more than this:

thrills you, And with

this: That there's something sweet that thrills you,

sat - is - fac - tion fills you, When you kiss, kiss, kiss!

(*kiss*)

fills you, When you kiss, kiss, kiss!

(kiss)

dim. e rall.

*f*₂

DANCE
Allegretto ma non troppo

117

mp

First system of the piano introduction. The right hand features a melody with eighth and sixteenth notes, including triplets. The left hand provides a harmonic accompaniment with chords and single notes.

sfz sfz sfz sfz ff mf

Second system of the piano introduction. It continues the melodic and harmonic development, featuring dynamic markings of sfz (sforzando) and a crescendo leading to ff (fortissimo) before a slight decrease to mf (mezzo-forte).

Third system of the piano introduction, concluding with a triplet in the right hand.

KILANI ad lib.

Vocal entry for KILANI, marked *ad lib.* (ad libitum). The melody begins with a half note followed by quarter notes.

When you kiss, kiss, kiss!

PAUL

Vocal entry for PAUL, mirroring the melody of KILANI.

When you kiss, kiss, kiss!

colla voce sffz sffz Vivace

Piano accompaniment for the vocal duet. It includes the instruction *colla voce* (in time with the voice) and *sffz* (sforzissimo). The tempo marking *Vivace* appears at the end of the system.

No 21. FINALE

Andantino sostenuto

O-ver the

O-ver the

Con spirito

f

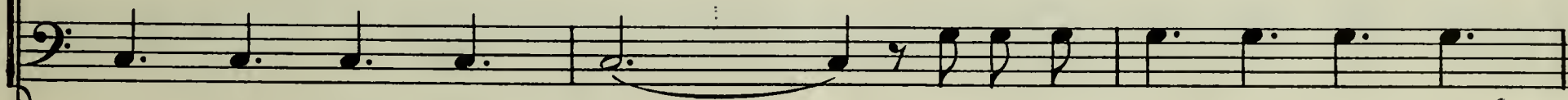
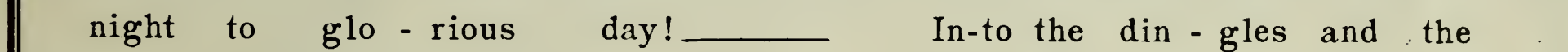
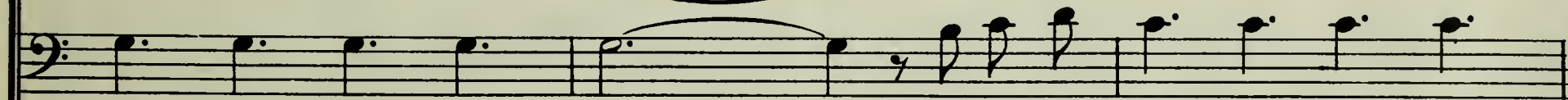
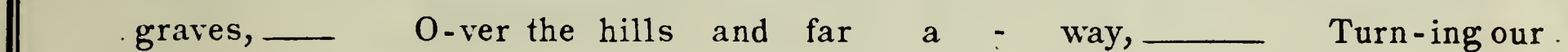
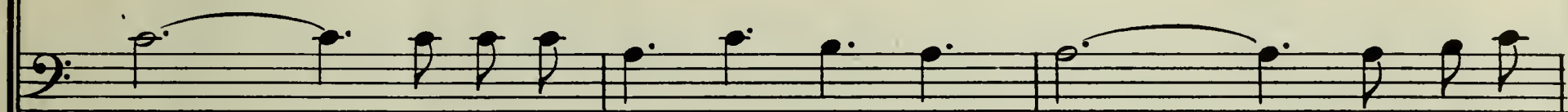
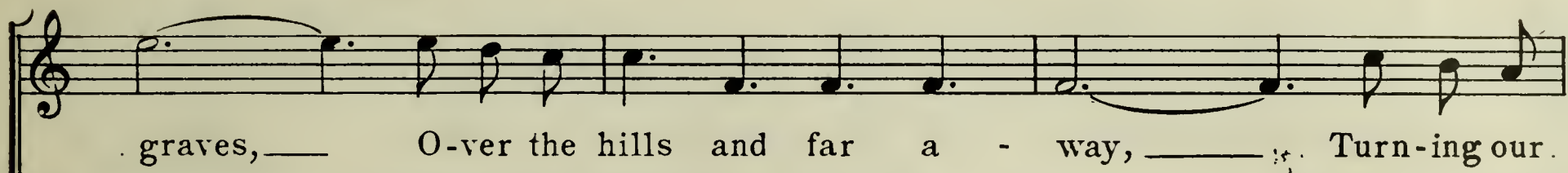
rall.

mf

rip - pling o - cean waves, — O-ver the quiet Ha - wai - ian

rip - pling o - cean waves, — O-ver the quiet Ha - wai - ian

Ped.



dells, — Ev-er-y nook thy pres-ence tells; — Un-to thy

dells, — Ev-er-y nook thy pres-ence tells; — Un-to thy

cresc. *f*

This system contains the first two systems of the musical score. Each system has a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The lyrics are written below the vocal staves. The piano part includes dynamic markings *cresc.* and *f*.

splen-dor Hom-age we ren-der, Glo-ri-ous Moon! — Glorious Moon!

splen-dor Hom-age we ren-der, Glo-ri-ous Moon! — Glorious Moon!

Glo-ri-ous Moon! Glorious Moon!

rit. *2.* *ff*

This system contains the next two systems of the musical score. It continues with vocal staves and piano accompaniment. The lyrics are repeated. The piano part includes dynamic markings *rit.*, *2.*, and *ff*. The system concludes with a double bar line and a 2/4 time signature.

PAUL

Our good ship rides at

Allegretto

Musical score for the first system. It includes a vocal line for Paul and a piano accompaniment. The tempo is marked "Allegretto". The piano part features triplets and dynamic markings such as *mf* and *rit.*.

an-chor now Off Hon - o - lu - lu Town;

KILANI

Be - fore she sails, I must some-how Pro -

Musical score for the second system. It continues the vocal lines and piano accompaniment. The piano part includes various musical notations like slurs and dynamic markings.

cure a wed-ding gown!

Musical score for the third system, concluding the piece. The piano part features a final flourish with a "rall." marking and a "3" triplet.

Con moto

SOP.

Life on the o-cean wave, tra-la! A life on the o-cean wave! Tra - la, Tra -

Life on the o-cean wave, tra-la! A life on the o-cean wave! Tra - la, Tra -

ff *fff*

la! A life on the o - cean wave! Tra - la, Tra - la! Tra -

la! A life on the o - cean wave! Tra - la, Tra - la! Tra -

cresc. *rall.*

la - la - la, la - la - la, la - la, A life on the o - cean

la - la - la, la - la - la, la - la, A life on the o - cean

la, la - la, la - la,

a tempo

Vivace

wave! —

wave! —

Vivace

cresc.

ffff

ffff

Red.

End of Opera.